

THE ART-UNION.



LONDON, MAY 1, 1848.

THE APPLICATIONS OF SCIENCE
TO THE FINE AND USEFUL ARTS.

PHOTOGRAPHY.



REAT results often arise out of trivial causes. When Baptista Porta saw for the first time, on the wall of his dark chamber, the images of external nature, and traced them to the lenticular character of the small hole through which a beam of light found its way, he little thought of

the interesting uses to which the instrument, he was from this led to invent, would be applied, and still less did he imagine that the subtle sunbeam would ever be made to draw upon solid tablets the objects which it illuminates. The Camera Obscura of the Italian philosopher, although highly appreciated, on account of the magical character of the pictures which it produced, remained little other than a scientific toy, until the discovery of the Daguerreotype process.

The value of the instrument is now so great, and the interest of the process which it essentially aids so universally admitted, that it forms a very apt illustration of the importance of seizing every new idea and giving it, if possible, a permanent form, with entire independence from any feeling of its value, or its apparent merits. The *cui bono* cry has too frequently crushed the germ of important truths, which would eventually have ministered to the service of mankind.

All the beautiful processes of Photography, in a similar manner, sprung from the simple fact, observed by the alchemists of the sixteenth century, that *horn silver* blackened when exposed to sunshine. The history of the gradual development of this discovery is curious and instructive, but want of space compels us to avoid it in our columns.* We cannot, however, avoid stating, with much satisfaction, the circumstance that the very first photographic drawings of which we have any account, were the production of Wedgwood,† to whom our country is so eminently indebted for improvements in the fictile manufactures, which at once advanced our British pottery to a level with the best continental specimens.

Daguerre, the celebrated dioramic painter, was desirous of employing some of the singularly changeable salts of silver to produce a peculiar class of effects in those charming productions of his pencil, and the results thus obtained led him with his associate, M. Niepce,‡ to pursue an investigation which led eventually to the discovery of the Daguerreotype.

Regarding the photographic processes as most valuable aids to mimetic Art, particularly those in which paper is the material employed for receiving

* See "Researches on Light," and "A Popular Treatise on the Art of Photography," by Robert Hunt.

† See "Journal of the Royal Institution" for a paper on "An Account of a Method of Copying Paintings upon Glass, and of making Profiles by the Agency of Light upon Nitrate of Silver, with Observations, by H. Davy."

‡ Photographs on Metal Plates were produced in this country, by M. Niepce, in 1814. These remained in the hands of Mr. Bauer, the celebrated microscopic observer, until his death, after which they became, and are now, the property of Mr. Brown, of the British Museum.

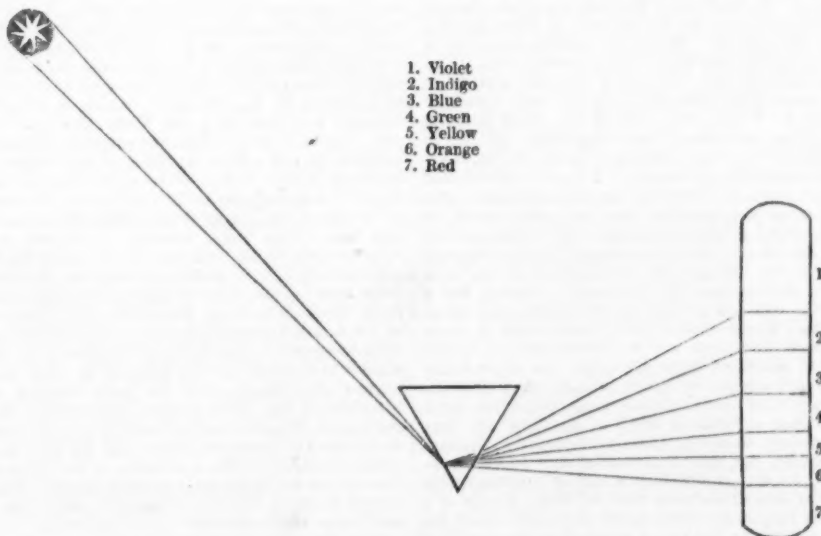
the sensitive surface, we purpose devoting a few columns to such a description of the practice of Sun-painting, as will enable travellers, whether artists or not, to avail themselves of the favourable season now advancing, to procure with facility pictures of nature, drawn by the unerring pencil of the sunbeam.

When it is remembered that Photography enables us to copy, in a few seconds, the most extensive architectural pile, with all the details of elaborate tracery and highly ornamented columns; to preserve faithful pictures of those "English Shrines" made holy ground to us by the sacred memories which cling to their crumbling walls; to possess ourselves of most truth-telling representations of those tombs of Egypt which, even in their endurance, bear melancholy testimony to the vanity of man—of those temples of Greece which impress us still with the consciousness of the workings of a highly intellectual people, imbued with a soul-love for the beautiful—of those arches, fanes, and arenas of Rome, which equally speak of mental greatness, and of the triumph of principles which even, when spreading civilization, were written in blood and tears upon their mighty portals—and of those medieval relics, fast mouldering 'neath the rough touches of modern vandalism and slow-wasting time, which stand in their desolation, like the embodied Past eager to instruct the Present and guide to a brighter Future—when, in addition, Photography is found to furnish the best studies of perspective, and preserve gradations of light and shadow in their natural beauty and consistency, it will require no argument to convince our readers of the real value of this beautiful Art.

Before proceeding to describe the manipulatory details of any of the processes, it will be found advantageous to consider briefly the principles of action involved in the curious phenomena with which we have to deal.

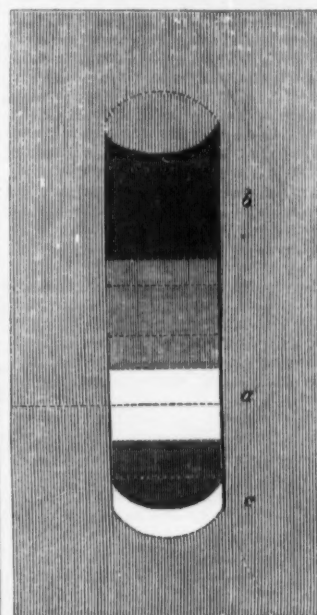
PHOTOGRAPHY, the name applied to the processes of Sun-painting, implies that the delineations are due to the agency of Light. There are many reasons for doubting the correctness of this somewhat hasty deduction. That the results are effected by a principle associated with light is the most probable conclusion, and not by the luminous principle itself. The importance of a knowledge of this fact becomes most essential in practice, as will be presently seen.

If a pencil of the sun's rays fall upon a prism, it is bent in passing through the transparent medium; and some rays being more refracted than others, we procure an elongated image of the luminous beam exhibiting three distinct colours—red, yellow, and blue, which are to be regarded as primitives—and from their interblending, seven, as reckoned by Newton, and shown in the accompanying woodcut.



Those rays being reflected or absorbed differently by various bodies, give to Nature the charm of colour. If we allow this prismatic or Newtonian spectrum to fall upon any surface prepared with a sensitive photographic compound, we shall

find that the chemical effect produced bears no relation to the intensity of the *light* of any particular coloured ray, but that, on the contrary, it is dispersed over the largest portion of the spectrum, being most energetic in the least luminous rays, and ever active over an extensive space, where no trace of light can be detected. This will be understood more perfectly by reference to the woodcut, which



is a copy of the kind of impression which the spectrum, previously explained, would make on a piece of paper covered with any very sensitive photographic preparation. The white space (a) corresponds with the yellow or most luminous ray, over the limits of which all chemical change is prevented. A similar action is also produced by the lower end of the

red ray (c); the upper portion, however, producing a very decided change. The most active chemical alteration is, however, produced by the rays above the yellow; the green being the least active, and the blue and violet rays the most so, the action still continuing far beyond the point (b), which is the end of the luminous image.

Without entering into any examination of the philosophical questions which are involved in these phenomena, it will be important to show the practical value of these facts in the prosecution of the art of Photography. Some preparation, say for example, the chloride or iodide of silver, is spread over a uniform surface; and these chemical compounds being under the influence of solar radiations, rapidly change in colour and composition; and as this change is always in agreement with the

quantity and character of the rays reflected from the surface being copied, it is important to know the relative effects of the radiations from a group of coloured bodies. Let us suppose it is desired to copy by the Daguerreotype or Calotype process,

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any objects brightly coloured,—blue, red, and yellow; the last of course reflects the most light, the first the least; but the rays from the blue surface will make a most intense impression, whilst the red radiations are working very slowly, and the yellow remain totally inactive. It is on this account that considerable difficulty is experienced in copying bright green foliage, a large quantity of the yellow and red rays being combined with the blue to make up the colour of leaves; and the imperfections of a Daguerreotype portrait of any person having a freckled face, depends on the same cause. A yellow hazy atmosphere, even when the light is very bright, will effectually prevent any good photographic results; and in the height of summer, with the most sensitive processes, it not unfrequently happens that the most annoying failures arise from this agency of a yellow medium. In the selection of subjects, all striking contrasts in colour of this kind, should be most scrupulously avoided, and experiments should not be attempted under such atmospheric influences as those described.

The first photographic process which claims our attention is the Daguerreotype. It is not intended to enter minutely into all the manipulatory details of each process, but simply to give some account of the most easy method of operating, leaving the more technical description to those text-books which have been published on this subject.

As the Camera Obscura is an instrument essentially necessary to all the photographic processes, it will be the best course to give some description of it first.

The Camera is a dark box, having a lens placed in one end of it, through which the radiations from

screen, and with some means of removing the plates or paper from the Camera, or of placing others within it, without any exposure to daylight, except that which passes from the object to be copied through the lens. Many very ingenious contrivances have been applied to these ends, and nearly



all the Cameras now made by philosophical instrument-makers are very effectively fitted up in these respects.

THE DAGUERRETYPE.—Plates of copper covered with silver—the best Sheffield plate indeed—form the tablets upon which the sensitive coating is to be produced. A plate of this silvered copper is to be brought to the highest state of polish of which the metal is capable. This is effected by hand polishing, in the first instance, with finely levigated polishing powders, such as rotten-stone, and lastly, with lamp-black spread upon buffers of black velvet. There must not be any scratches upon the surface, nor must it be touched with the moist finger or, indeed, any organic body. The plate must now be

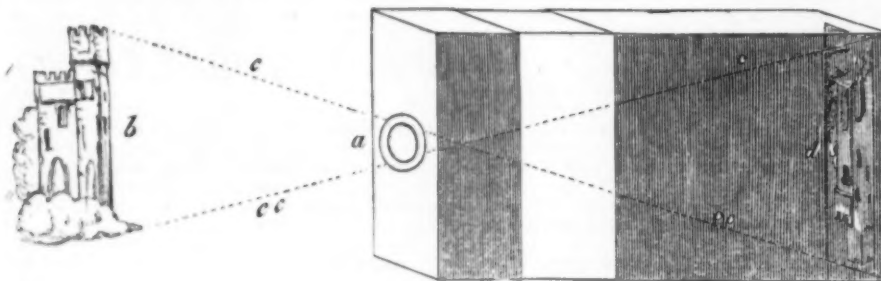
quently a little adjustment is required. Having observed the point at which the most perfect picture is visible, it is necessary to slide in the lens and shorten the focus very slightly to bring the tablet to the actinic focus.*

Upon the most sensitive coatings of the silver tablets the effect may be regarded as instantaneous; and even upon the merely iodised plate, in good sunshine, a few seconds are sufficient to produce the required change. It is not necessary that a visible image should be produced in the Camera; indeed, it is preferable to have only a dormant one, which we have the power of evoking by subsequent manipulation.

The picture is developed by exposing the plate to the vapour of mercury. The best arrangement for effecting this is a box with a metallic

bottom into which some mercury is placed, and being fixed upon a stand, heat is applied by means of a spirit-lamp. The plate is placed a few inches above the mercury, and the vapour slowly rising by a temperature which should not much exceed 100° Fahrenheit, is deposited in a most curious manner over every portion of the plate that has been exposed to solar influence. The deposit of mercury bears a direct relation to the amount of radiation. Thus all the strong lights, as the sky and white objects, are represented by a very thick coating of mercury, the middle tints by a diminished quantity, and the shadows, as they pass into darkness, by the most delicate gradations of the vaporised metal. Notwithstanding all the attention that has been paid to the phenomena of the Daguerreotype, we have no satisfactory explanation of the causes which determine this very remarkable result. The picture produced upon the metallic surface is pure black and white, the polished silver representing the blacks, and the finely divided mercury the whites, and these correspond most perfectly with the lights and shades of nature; the picture however being, unless the object has been reflected from a mirror, the reverse of the true arrangement as it regards right and left. To render these pictures permanent, the first process is to remove the sensitive coating by the use of a solution of the hyposulphite of soda, and then washing with pure warm water; and secondly, to render the mercury more coherent by giving the plate a coating of gold. This is effected by placing the tablet in a perfectly horizontal position on a stand, and pouring over it a weak solution of the chloride of gold. This being done, it is to be gently warmed by a spirit-lamp, by which a deposit of gold takes place over the whole surface, and much greater permanency ensured, but still the Daguerreotype requires the protection of a glass. Such are the chief manipulatory details, but the whole process is of such exceeding delicacy, that much practice is required before portraits or landscapes can be obtained in a satisfactory manner.

The attention of experimentalists on the Continent has been directed, almost exclusively, to the Daguerreotype process, whereas in England the use of paper has been regarded with much higher interest. The result of this has been the discovery of a variety of very curious and most interesting processes of greater or less sensibility to solar influences, but all of them valuable, and, for the purposes to which they are applicable, exceedingly beautiful. The most sensitive of these are the Calotype of Mr. Fox Talbot, the Catalysotype of Dr. Woods, and the Ferrocyanotype and Ferrotypes of the author. The Cyanotype, the Chrysotype, and Amphitype of Sir John Herschel and the Chromatype of the author are amongst the most interesting of the less sensitive processes. It was long thought that this peculiar property of changing colour and character, under the influence of the solar radiations, belonged to a few salts of silver and gold only, but the researches of modern experimentalists have proved that every substance is liable to change when exposed to this influence. Not merely the salts of the metals, but the brightly polished surfaces of the metals themselves, and even the superficial coats of wood, glass, and stone, can be shown to change in molecular character



external objects pass, and form a diminutive picture upon any screen placed at the proper distance from it. Thus *a* being the lens, and *b* the object of which a picture is desired, the rays (*c—cc*) proceeding from it fall upon the lens, and are transmitted to a point, which varies with the curvature of the glass, where an inverted image (*d*) of *b* is very accurately formed. At this point the sensitive photographic material is placed for the purpose of obtaining the required picture. The great desideratum in a photographic Camera is a very perfect lens. The utmost transparency should be obtained, and under the closest inspection of the glass no stria should be detected. Beyond this, a curvature which as much as possible prevents spherical aberration, should be secured, and by an achromatic arrangement, chromatic aberration prevented. From the first defect we are annoyed by converging perpendiculars; two towers of any building, for instance, would be represented as leaning towards each other, and by the last we get great confusion around the edges of the picture, arising from the blending of the rays. These defects are rarely entirely overcome, but a careful optician reduces them within very small limits. There is but little doubt that a more effective plan than any yet adopted would be the use of lenses of large diameter, the edges being rendered opaque by black paint, so that only the most perfect centre should admit any rays. It is true that screens in front of the lens are very commonly, almost constantly, employed in the best Cameras; but this is not sufficient. It will, however, be seen by figures *a* and *b*, (see engraving on the second column) that by using glasses of a much larger size than usual, and obstructing the passage of the light over one-half or two-thirds of their surface, we procure the most perfect form possible; the better the glass, as a whole, the more perfect will it be found in part.

For Photography it is necessary that the Camera Obscura should be fitted up with screw adjustments for regulating the distance of the lens from the

exposed to the vapour of iodine, as it is slowly liberated from that curious substance, at the ordinary temperature of the atmosphere. This is best effected by placing the plates, face downwards, over a box, at the bottom of which some iodine is spread. In a few minutes the silver will be found to have acquired a golden yellow colour, which rapidly passes onward to blue and red. The iodising must be stopped as soon as the plate is uniformly yellow. Of course, as the iodide of silver thus formed is very sensitive to solar radiations, it can only be examined by some faint light, such as that of a taper, or by the light which is admitted through a yellow or a red glass. Although the plate thus iodised is sufficiently sensitive for all the purposes of the Art, except that of portraiture, an infinitely higher degree of sensibility may be produced by exposing the iodised surface to the vapour of bromine, by which it immediately acquires a rose hue. This body, bromine, is by far more volatile than iodine, and can only be safely used in a diluted state, as by putting a drop into a tolerably large vessel of air, or by mixing it with some water, from which it is freely liberated. Mr. Bingham, of the London Institution, has recently introduced some compounds of iodine and bromine with lime, similar to the well-known chloride of lime, which answer exceedingly well for both iodising and bromidising the silver plates. This process being completed, the plate is placed in the Camera Obscura to receive the required image, and allowed to remain, according to the sensibility of the plate and the degree of light, for a period varying from a second to many minutes, when it is fitted for the next stage of the process—mercurialisation.

One point connected with the use of the Camera it is important to attend to, that is, that the best visual picture is not the one best fitted for producing a good chemical impression. This arises from the fact, that the actinic rays (the name given to the solar chemical principle) have a different focal length from the luminous rays; conse-

* Further information on this point will be found in a Paper by Mr. Townson, Phil. Mag., vol. xv., page 381, and in another by Mr. Cundell, Phil. Mag., vol. xxiv., page 322. See also "Researches on Light."

when these bodies have been exposed to sunshine.

It was first announced by M. Niepce in 1814, that sunshine had a destructive influence on all solid bodies, but that they had the power in the period of darkness, when this influence was removed, of restoring themselves to their original states. The truth of this is now rendered certain by the researches of Sir John Herschel, Professor Moser, and others; to whose papers, published in the "Philosophical Transactions" and in the "Scientific Memoirs," we must refer those who may desire detailed information on this subject.

The Calotype process, which has been more extensively employed in this country than any other, consists, essentially, in taking advantage of the de-oxidising power of gallic acid, at the same time that

minutes, according to the intensity of light; but on removing it from the Camera in the dark, and rewashing it with the gallo-nitrate of silver, a picture gradually develops itself in a magical and beautiful manner.

The Photograph thus produced, differs very materially from that which we procure by the Daguerreotype process. It is wrong as regards both light and shade, and right and left. In the first picture obtained all the lights are shadows, and the shadows lights. This will be readily understood by recollecting that the operation of the sun's rays is to blacken the prepared paper according to the intensity with which they are reflected from external objects. But it is perfectly easy to procure from this first *negative* proof, any number of *positive* copies, which shall be in every respect correct.

sunshine, and to preserve the white parts as transparent as possible. This is effected in the following manner. The paper when taken from the Camera, and the picture fully brought out, is placed in a vessel containing a good deal of clean water and allowed to soak for half an hour. It is then placed on a porcelain or glass slab, and rinsed with clean water, until it passes off quite colourless and free from taste. A solution of the hyposulphite of soda (about one ounce of the salt dissolved in a pint of water) is now to be brushed over both sides of the paper, by which operation a considerable portion of the iodide of silver is washed out of it, and what remains rendered insensible to any amount of solar exposure. The paper is again subjected to washing, by pouring clean water carefully over it, and by dapping it with a sponge until the



water which flows off has no taste of the salt employed, which leaves a peculiar sensation of sweetness on the palate. It is then to be dried. To render the paper still more transparent it is advisable to wax it: this is done by placing it on a warm metal plate, and rubbing some white wax

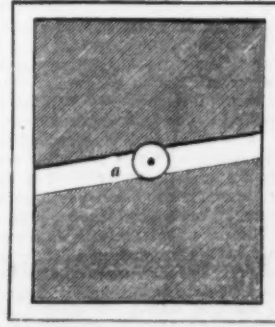
upon the face of the picture until it is equally absorbed over every part. It is unnecessary to use so sensitive a paper for receiving the copies as we employ in the Camera. The following paper answers remarkably well. Good letter paper is soaked in a solution of about thirty grains of salt in a pint of water; it is to be taken out of the solution, carefully wiped with a clean cloth, and dried; when dry, it should be washed over, on

the salts of silver are influenced by the solar rays. Paper is first covered with iodide of silver, by washing it with iodide of potassium and then with nitrate of silver, in which state it keeps without injury. The proportions in which these salts are employed, is materially varied by different operators. The most sensitive preparation, however, appears to be the following:—Twenty grains of iodide of potassium, and five grains of the bromide of potassium, are dissolved in four ounces of distilled water; and with this solution the paper is first washed over, on one side only. Nitrate of silver, in the proportion of sixty grains dissolved in one ounce of distilled water, is applied on the same side of the paper, as soon as the first wash has dried. We thus produce a primrose-coloured paper, which should be very uniform in tint. Previously to using this paper in the camera, it must be washed over with a mixture of a few drops of the solution of nitrate of silver, with a little solution of gallic acid. This combination forms, what the patentee calls, the gallo-nitrate of silver; it is an exceedingly unstable compound; and although in the dark it may be preserved some hours unchanged, the moment it is exposed to even diffused daylight, it suffers decomposition. It is a curious fact, not uncommon in chemistry, that the process of change in one body communicates a similar action to another in contact with it, and thus the iodide of silver on the paper, being influenced by this change of the gallo-nitrate, rapidly darkens over all those parts which are exposed to lenticular radiation. It is not always that a visible change of colour takes place during the brief exposure of the paper in the Camera, varying from a few seconds to a few

The first woodcut represents the character of a negative Photograph, in which it will be seen, when compared with the second positive impression, that all the parts which should be white are black, and the reverse. If we take the negative Photograph, and place it, face to face with another piece of prepared paper, it is evident that the sun's rays passing more freely through the white than the dark parts of the paper, will produce a second



A



B

picture the reverse of the first, and correct as in Nature. The contrast between the two woodcuts is exactly of the same character as that which exists between the Photographic proof, and the copies from it.

Before this copy can be produced, it is necessary to render the proof insensible to any exposure to

one side only, with a solution of two drachms of the nitrate of silver to the ounce of distilled water, and dried and preserved in the dark.

For copying these proofs from the Camera pictures or, indeed, for obtaining copies of engravings, of botanical specimens, or any objects of that kind, a copying frame is necessary. This consists simply

of a frame as for a picture, with a stout and clear glass fitted into it, a soft cushion of some sort, and a strong back with the means of pressing these close to the glass. A represents such a frame, and B a simple means of effecting this end by a brass bar, *a*, which passes into angular grooves on the inside of the frame. It is essential that the most perfect contact of every part of the two sheets of paper should be secured, as the interposition of a film of air, by dispersing the rays of light, produces an indistinctness in the copy. Of course this method of copying applies equally to all the photographic process in which it is required.

The Catalysotype of Dr. Woods is, in many respects, similar to the Calotype of Mr. Fox Talbot. The process, as described by Dr. Woods himself, in the journal of the Irish Academy, is as follows:—"Take of syrup of ioduret of iron, distilled water, each two drachms; tincture of iodine ten to twelve drops. Mix. First brush this over the paper, and, after a few minutes, having dried it with blotting-paper, wash it over in the dark (before exposure in the Camera) with the following solution, by means of a camel hair pencil:—Take of nitrate of silver one drachm; pure water one ounce. Mix. This gives a darker picture than the original preparation, and, consequently, one better adapted for obtaining positive ones; it also requires no previous steeping in an acid solution. To fix the picture, let it be washed, first in water, then allowed to remain for a few minutes in a solution of hydriodate of potassa (five grains to the ounce of water), and washed in water again. The paper I use is the common unglazed copy-paper, but such as has a good body. When it blackens in the dark there is too much caustic used; when it remains yellow, or that it is studded with yellow spots, too much iodine; when marked with black spots, too much iron. It is necessary to mention these on account of the varying strength of the materials employed." The sugar in the syrup here plays as important a part as does the gallic acid in the Calotype process.

The sensibility of the Catalysotype to solar influences is remarkably great, but owing to the delicate nature of the materials employed it is somewhat uncertain. There is, however, no doubt but a little care in experimenting, added to a slight knowledge of chemical science, would most materially tend to the improvement of a process which appears to have all the elements necessary for the most perfect results.

A process to which, in the first instance, the name of the "Energiatype" was given, but to which that of the "Ferrotype" is far more applicable, was discovered by the author, and published at the meeting of the British Association at York in 1843. Its sensibility is in every respect equal to that of the Calotype, and might, there is no doubt, be rendered superior to it, and its facilities are far greater. It consists in the discovery that the sulphate of iron has the property of developing, in the dark, the faintest trace of actino-chemical action upon any of the photographic preparations with which we are acquainted. The patentee of the Calotype process claims the use of iodide of silver, but this is not a salt essential to the success of this process, although it may be employed, and the protosulphate of iron is indeed used in the patentee's own establishment with the iodide of silver. All the combinations of silver with organic acids are exceedingly sensitive, and with this salt of iron give beautiful pictures. But perhaps the most easy and effective process is the following:—A solution consisting of ten grains of bromide of potassium and five grains of common salt (muriate of soda) in an ounce of water, is applied in the first instance to the paper. When dry, a solution of 100 grains of nitrate of silver to the ounce of water is spread uniformly over one surface, and the paper dried in the dark. It must be carefully kept in a portfolio until required for use. Previously to being placed in the Camera, it is to be washed over with a solution of the iron salt in the proportion of sixty grains of the protosulphate to four ounces of distilled water, to which about two drachms of good mucilage of gum arabic has been added.

On being removed from the Camera, the picture may be allowed to develop itself in the dark, which it will do slowly, or, it may be accelerated by the application of another portion of the ferruginous wash. Two precautions are necessary to prevent failure in the use of the iron salt; one is, to be sure of having pure protosulphate of iron, as the admixture of any persulphate destroys the

resulting picture; and the other is, that the iron solution must be very carefully screened from all daylight. It being a remarkable fact that the sun's rays appear to impart some peculiar property to the iron salt which it does not possess when preserved in darkness. These Ferrotypes are rendered permanent in precisely the manner we have described as most effective for the other processes. It should be enforced that it is essential in all photographic processes to use the utmost precaution in spreading the washes, from the combination of which the sensitive surfaces result. The same brush should always be kept for the same solution, and never used for any other, and always washed in clean water after having been employed. The use of any metallic mounting for the brushes must be avoided, as the metal precipitates the silver from its solutions.

The four processes which have been, somewhat briefly, described, are the most sensitive that have been hitherto employed. Although there are some others, as the Ferrocyanotype, which are as sensitive as any of them, but which are set aside owing to some little difficulties of manipulation. Of these and the less sensitive but equally beautiful processes, it is our intention to treat in a subsequent article.

We cannot allow the opportunity to pass without a few words on the advantages which Photography presents to the student of Nature. It is true that the pictures which we obtain are either the mere contrast of black or brown and white—the charm of colour is wanting—but the delicate gradations of light and shade almost supply this want, and the linear perspective is so perfect, that they are amongst the most perfect studies the artist can obtain. Many of the physical phenomena of light, which shed a beauty over Nature, are lost by the landscape-painter in transferring the outward form to his canvas. The cause of this is not at first apparent; some trifling point only has been omitted which lends to the whole its enchantment. This Photography preserves on its pictures. As a remarkable instance of the perfection of the Art, we might state that the cloud of vapour curling over the great falls of Niagara, is preserved with the utmost fidelity; and although the rush of moving waters would appear to promise only confusion, in the Daguerreotypes in the views taken on the spot by Mr. Mayall of the Daguerreotype Institution in the Strand, every curve of the falling fluid mass is most curiously preserved. Although the details of foliage are rarely, from the causes already explained, copied with much advantage, yet the natural arrangements of forest masses, with the strangely beautiful play of sunshine through the boughs, is preserved in a marvellous manner. The disposition of drapery is also most effectively given by any of the sensitive photographic processes.

Photography has not yet been taken up by an artist with a view to its improvement, except by Mr. Hill, of Edinburgh, whose groups of the New-haven fishermen, executed by the Calotype process, have been universally admired. We are confident that by the combined exertion of the artist and the man of science, effects far superior to anything yet obtained would be the result. It should be borne in mind, that the Photographs on paper admit of being coloured; therefore it is easy to copy the general aspect of any scene, and add the native colour to the photographic drawing.*

Some advances have been made towards securing photographic impressions in colour; the coloured image of the spectrum has been faithfully copied, ray for ray, on papers spread with the juice of the *Corchorus japonica* and with the fluoride of silver; and more recently on silver plates covered with a thin film of the chloride. Many are most sanguine that this problem of natural colouration will be speedily solved; it appears however to us, upon an attentive consideration of all the phenomena of light, colour, and actinic effects, that, although within the limits of possibility, the probability of arriving at this great desideratum, is somewhat remote. There is, however, in the art of Photography as it now stands, so much that deserves attention, that we look to it as an important aid towards that advancing improvement of taste, which, abandoning what has been called "artistic effect," looks for the beautiful in the stern simplicity of Nature in her ever-varying moods.

ROBERT HUNT.

* Some very interesting specimens of this kind have been produced by Mr. Calvert Jones of South Wales.

EFFECTS OF THE EUROPEAN REVOLUTIONS

ON BRITISH INDUSTRY AND ART.

WHATEVER may have been the purpose of its leaders, the course of the French Revolution has been social rather than political. We are witnessing the triumph of Communism rather than Republicanism; a Provisional Government holds nominal sway, but France is in reality ruled by an immense Trades'-Union. Louis Blanc and Albert Ouvrier sat at the Luxembourg to devise a new organisation of labour, by which the employed are to be masters and the employers to be servants; laws are devised for giving operatives a share in the profits of capital, and depriving capitalists of the returns on their own investments; and finally, the French Government itself proposes to add to all its other functions, that of Manufacturer-General to the entire community. The necessary consequences have followed; bankruptcy and beggary prevail in Paris; all who possess anything, and can, even by great sacrifices, convert their property into ready money, are flying from a doomed metropolis; those immense establishments which might almost have passed for wonders of the world, and which employed from three to five hundred clerks and assistants each, are closed; and the young men have either been compelled to fly, or they are receiving out-door relief as pretended labourers on public works. Trade being at an end, manufactures are discontinued; the silversmiths send their plate to the mint, and are content to lose the whole cost of workmanship, provided they can realise the bullion value in coin; *Horlogerie* is not sought in the shops, because those who are breaking up their establishments are offering their splendid clocks and other articles of furniture at one-third of the cost prices. Every day must increase these perplexities, for THE END IS NOT YET.

The capital that is being banished from France will, in all human probability, locate itself on the banks of the Thames; the Industry and the Art which that capital employed must follow in its train. But this great national advantage must be purchased by some temporary inconvenience; we must expect a glut of the finer textile fabrics, and of various articles of luxury, for the wholesale houses of France are driven to make ruinous sacrifices, which will produce a violent perturbation of the regular trade all over the world. Our English silks, for instance, may for a time be much injured by the unnatural competition of French silks forced into the market, at a price below the cost of production. This is an unavoidable evil, but it can only be of temporary duration; the French stock is limited, and when it is sold, the exhausted capitals of the French manufacturers will effectually prevent them from producing a fresh supply, and then the English manufacturers will have undisputed command of the world's markets. The same reasoning applies not merely to textile fabrics, but to clocks, bronzes, and other articles of *vertu*; for a time they may be expected to be unnaturally cheap, but so soon as the existing stock is exhausted, England will be ready for triumphant competition in production, while France will be too exhausted to maintain the struggle.

Now, there are some dangers and difficulties before us, of which it is necessary that the public should be warned. In the first place, this temporary fall in prices, producing, as it must do, some loss and greater inconvenience to English tradesmen and producers, may possibly be attributed to that freedom of competition with all the world, which has recently received the sanction of our legislature. Now, it is desirable that we should see that Free Trade has absolutely nothing to say to the matter, farther than to make the evil briefer in its duration than it would otherwise have been.

The French wholesale houses are in such a perplexity that they must force sales somewhere; if they could not sell in England, they should send their goods somewhere else, and undersell us in the foreign markets. Thus the loss to the English manufacturers and producers would be the same, whether undersold at home or abroad; but England would lose the advantage which consumers will have in obtaining silks cheap this year, and being thereby enabled to make purchases of silk next year. And the manufacturers under a system of protection would lose the advantages which must result from having the standard of taste generally

raised throughout the country, when silks of superior texture and design are placed within the reach of classes of society previously excluded from the purchase and possession of such articles.

The depression of prices and the sudden glut must for some time diminish the amount of employment for English artisans, though it will ultimately lead to a much larger and more permanent demand for labour. There is, however, some cause to dread the appearance of popular delusion and popular excitement during this period of temporary pressure. Foreign workmen coming to our shores are likely to be regarded rather as competitors and rivals to English workmen than as fellow-labourers, the profits of whose industry will diminish the weight of taxation endured individually, and add collectively to the common wealth of the country. A period of transition must be a period of pressure. All the social relations of Europe cannot be dislocated and disorganised, without the trade and commerce of Great Britain sensibly feeling the consequences of such a derangement. In proportion to the wisdom, prudence, and patience with which the temporary pressure is met, will be the rich harvest which the unerring cycle of events will assuredly bring about. There will be difficulties before us, and where there are difficulties there must be dangers. We could not escape from those dangers by wilful blindness; let us then fairly look them in the face, and examine what are the perils by which the great prospects of future and unrivalled prosperity to the Arts, Industry, and Manufactures of Great Britain are at this moment seriously menaced. We must be pardoned for digressing a little into the paths of Economic Science, but we shall do so only as far as that science is blended and bound up with the interests and the prospects both of the artisan and the artist.

The revolutionary movement which now convulses Europe is at once political and social; in one aspect it affects public institutions, but in the other it interferes with the private relations of capital, industry, employment, and wages. Now, Political Economy professes to show that these relations are as much fixed and determined by the very existence of society, as the relations of physical matter are fixed and determined by the existence of the universe. Adam Smith was a discoverer, and not an inventor. Political Economists have no more devised laws than Astronomers. In both sciences the laws have been deduced from the observation of facts over which the observers neither had nor could have any control. The law of gravitation existed from the creation, and the fact of its existence was not effected in any way by the discovery of Newton. The law of demand and supply existed from the first formation of society, and the fact of its existence was in no way varied when its reality was demonstrated by Adam Smith. Hence it immediately follows that we can predict the consequences of the perturbation or violation of the laws of Economic Science as certainly, though, perhaps, not quite so accurately and exactly, as we can the consequences of the perturbation or violation of the laws of Physical Science. Now, mixed up with the great revolutionary movement throughout Europe, there is a very distinguishable and very perilous revolt against the best established principles of Economic Science. There is everywhere a demand of more wages for less work; in Paris and Dublin it has gone to the extent of a demand for abundant support without any work at all. Political Economy teaches that the rate of wages is determined by natural laws utterly independent of the will and pleasure either of master or man. Communism, which has now become a fashionable creed with the working-classes on the Continent, and to a lamentable extent with the operatives of England, professes to have discovered some artificial means and devices by which wages can be raised at the pleasure of the workman. Let not the Communist reply that his creed points not to the raising of wages, but to their equitable adjustment; there is not an operative in the three kingdoms who believes it equitable that his wages should be lowered.

To show the utter absurdity of this preposterous effort is easy enough. Wages can only be paid out of profits, and profits depend on sales; but sales are at the discretion of purchasers. No law could compel a man to purchase any article at a higher price than suits his convenience. If then by any compulsory enactment the rate of wages be higher than the rate of profits, the manufacturer must in self-defence cease from production altogether; the

operative will have killed the goose that laid the golden eggs, and will at once be thrown out of employment. Such was the result when the experiment was tried on a small scale in Spitalfields, and such is the result which is rapidly and inevitably spreading onwards in Paris. Now, it is most desirable that all classes of Englishmen should see that if we imitate the insanity of France, or connive at its being imitated, instead of profiting by the capital and industry which are now flying from the pestilent domination of Louis Blanc, we shall infallibly be involved in the same calamity.

But there is another and more important feature of Communism which it is very desirable to have prominently kept in view; the demand "to equalise the conditions of labour," which simply means to pay all workmen alike, or nearly alike, without any reference to skill, intelligence, aptitude or dexterity. Louis Blanc has set this forward in one of his fraternising proclamations, in which he informs certain high-paid operatives in the decorative and artistic manufactures, that it is quite a fallacy for them to suppose that they are better off by having higher wages than other workmen. Now the effect of this proclamation must inevitably be the banishment of all trades involving expensive preparations for design from Lyons and Paris. No artist will sell to a Communist atelier, for five francs, a design which would produce five hundred in another market. There can, of course, be no doubt, that the plans of Louis Blanc must, at no distant date, prove utter failures; but the hopes, and fears, and doubts which they have inspired can never be eradicated from the breasts of the operative population; the superior artisan will always have the consciousness that he is the object of envy and hatred to the inferior workman; he will ever be aware that such feelings menace his personal safety, and he will therefore seek some country where he can have a consciousness of security.

Communism is antagonistic to machinery, and nowhere is the fallacy that machinery interferes with manual labour more prevalent than in France. In England this error has been generally exploded in the manufacturing districts; but it has some votaries in the midland and southern counties. It is, indeed, not easy to discover at the first glance that cheapness of production is as much the interest of the producer as it is that of the consumer; men have ever been prone to believe high prices identical with high profits, but they forget that every rise in price must diminish the number of those who can afford to purchase; and that every diminution of consumption must lead to a diminution of production. The measures adopted by the Committee for the Organisation of Labour in France, and still more the rules which the confederated workmen have devised at their own discretion, and forced upon the employers, must greatly raise the cost of their production; they must consequently limit the area of consumption, and the whole space thus left vacant will be a new market for the productive industry to supply.

On all sides the Communists are declaiming against the principle of competition; they declare it contrary to Nature that "the race should be to the swift, and the battle to the strong;" such a fact is inconsistent with the fraternal equality which they declare it to be their mission to establish; and they avow their design of banishing anything like competition from the world. We, on the contrary, regard competition as the principle to which we are indebted for all that is great in Literature, in Science, and in Art. If Eastlake, or Mulready, or M'Clise should be compelled to sell their pictures for the price given to a sign-post painter for the vilest daub, does any one imagine that they would toil and study to realise those bright imaginings which trained genius suggests to the accomplished mind? Descend as low as you please in the scale of production you will still find that competition is the basis of all excellence both in artistic and industrial production. Give the skilful workman no higher wages than you pay the botch, and he will give you no better work than you get from the botch. Now, if this absurd warfare against competition be maintained, all those who would have profited by competition, that is to say, all the best workmen, will inevitably be driven from France, and they will seek shelter in that country, where free competition—the only genuine liberty—proffers to every one a reward proportioned to his abilities and to his exertions. Still the vision of equality raised by the Communists has in it something so specious and so enticing that we

wonder not at its having led astray the ignorant and the unthinking portion of the operative population. But you may obtain equality in two ways; you may either pull down others to your own level, which is the principle of Communism, or you may, by your own exertions, raise yourself to their level, which is the principle of competition. Now, the former may be the more easy and expeditious practice, but, while it injures others, it leaves you no better off than you were; the latter is certainly slow, but every step you make in the progress is a decided amelioration of your condition. The principle of competition, so far from being injurious to the artisan, is the only one which affords him a chance of improving his condition; for when competition is at an end, all social positions must remain unchanged for ever.

Now, this aspect of the French Revolution is infinitely more important than any of its political phases. "*La Révolution du 24 Février est toute sociale*," is actually the motto taken by several of the new papers which have started as organs of the operative régime. This is a simple but astounding fact; instead of the society established by God and Nature, the Communists are about to establish an Industrial Society based on principles absolutely contradictory to all reason and all experience.

Short as has been the time of trial of this bold experiment, the portion of it which seemed most harmless and most equitable has worked immediate and destructive evil. Take for example the abolition of the *entrepreneurs* or *middlemen*, and their relations to any of the manufactures with which they were connected. Let us say the production of Beauvais ware. Now, it does seem at the first sight unreasonable, that a third party should interpose himself between the employer and the employed, and should pay himself out of the profits of the one or the wages of the other. But let us examine the facts of the case; the Beauvais potter works not in a factory, but in his own cottage; the coarse material which he works into shapes of elegance and beauty may be had almost for nothing; he requires no outlay of capital, except for moulds and models, which can always be hired at a cheap rate. But how is he to dispose of his productions? If he goes to sell them himself he will have to spend one day in getting rid of what was produced in the other, and thus one-half of his earnings is at once swept away. If he waits for consumers to come and seek goods in his house, he must rely for support on the most uncertain chances; for one must possess the stoutest of shoes and strongest of stomachs to thread the lanes, alleys, and aggregations of hovels, in which the Beauvais potter resides. Furthermore, it must be remembered, that though these articles are manufactured at Beauvais, it is at Paris that they are bronzed, polished, coloured, and decorated. None but the very coarsest leave Beauvais in a finished state. The producer cannot sell his productions without such a loss of time as would diminish his power of production by one-half. But he and some of his fellows give their productions to a third party, who can dispose of all their stocks in the same space of time which each of them would require for the separate sale of his productions. Suppose that forty have thus combined, the employment of the middleman will have saved them the value of thirty-nine days labour; and if his profits do not exceed that amount, they are in no way damaged by his intervention. But the truth is, that the profits of the vituperated *entrepreneur* do not amount to anything like that sum. Taking the highest average which our inquiries have offered, we should say that five days' wages would be above the profit of the middleman; he does take the earnings of five days from the poor producers, but he gives them the earnings of thirty-five days in exchange; and yet the *entrepreneur* is described as an enemy of the operative, whose very existence should not be tolerated under the reign of Liberty, Equality, and Fraternity!

Now, in France, the very existence of several industrial productions, especially those *objets de luxe*, which are the results of domestic manufacture, depended entirely on the system of *entrepreneurs*. The works of the poor girls that manufacture artificial flowers, of milliners, dress-makers, bonnet-makers, and of a hundred other industrial pursuits, which might be followed by mothers and children without any separation of family, in the intervals of domestic leisure from the cares of a household, could not be sustained without the

middlemen; for all the profits obtained from these productions would be more than lost in the length of time required for their sale, if each individual should be compelled to dispose of them separately.

The Communists propose as a remedy for this, what they are pleased to term *Solidarity*, or a great exchange of labour market, in which the government shall act as *entrepreneur général* for all the industrial productions of the entire community. Now no exchange can be made without a reference to value, and the Communists have not settled by what principles the value is to be ascertained. It is quite intelligible that producers should carry their articles to the government *dépôts*, but it is not at all intelligible what they are to receive in exchange. The shoemaker will no doubt be gratified to fix what price he pleases on his shoes, but if he wants a coat, he will be far from willing to concede the same privilege to the tailor.

But this very principle of *Solidarity* was subjected to the test of direct experiment some years ago, by some of Owen's disciples in London. The poor dupes who deposited their goods in the stores of the "Mart for the Exchange of Labour," soon found that they were to get nothing in exchange; the whole concern proved to be not merely a delusion but a fraud, and did not even turn out profitable to the contrivers of the chicanery. The experiment has been frequently tried in the United States, and always with the same results. It is surprising that those who cannot be convinced by reason, will not at all events be warned by experience.

We have dwelt at much length on the social and economic aspect of the French Revolution, not merely because it is a view of the course of events not sufficiently made prominent by the contemporary press, but also and chiefly, because it is that relation and phase of the revolution which bears most palpably and strongly on artistic production. Communism deals only with the physical man, it talks of *eradicating* the wants and cravings of his intellectual and moral nature; but from these wants springs all the demand for objects of elegance, taste, and beauty. Deprive man of his individuality, or, as the French please to call it, of his *personnalité égoïste*, and you at once take away every motive for employing either high or decorative Art. It is *personnalité égoïste* which gives the command for the bust or portrait, which seeks frescoes for its halls, statues for its galleries, and paintings for its chambers. All *objets de luxe* are designed to gratify the *personnalité égoïste*, and the fierce condemnation of this principle by the Communists of France, who are for the present lords of the ascendant in that country, must put a stop to all the industrial productions which were indebted to this principle for their existence.

But the French Revolution, so far as it is social, must soon run its course; the disorganisation which it has produced has already reached its extreme length of absolute anarchy; and the organisation *improvised* by Louis Blanc has proved to be a sheer impossibility. An attempt to return to the natural hierarchy of industry has already been made: Girardin has had the courage to publish what every man of sense in France believes, that England, instead of being injured or alarmed by the social elements of the Revolution, should, if advantage be taken of the chances offered us, erect statues to Louis Blanc and Albert, *ouvrier*, as benefactors to the industry of our country.

Englishmen, however, have no such selfish feelings; on the contrary, we lament the social anarchy which prevails on the Continent and the ruin that has overtaken great mercantile establishments. But though we may grieve over the event, it may still be permitted us to profit by the warning. It is now three years since M. Bastiat and the Duc d'Harcourt warned the manufacturers of France that the system of protection, which they had extorted from a reluctant ministry and a reluctant legislature, involved a Communist principle which might at no distant date be turned with fearful force against themselves. When they stigmatised national competition, they indirectly condemned individual competition; when they declared against England as a capitalist nation, they excited odium against themselves as capitalist individuals; when they declared it an evil that the produce of labour should be "bought in the cheapest market and sold in the dearest," they indirectly taught the operative that labour itself ought to be excluded from the economic law. Like the Communists, they called for "protection to native

industry," and they found that the cry taken up by the native operative meant much more wages for far less work. It is a warning to men that they should not attempt to interfere with the ways of Providence, or to devise amendments on the laws of Nature.

In all probability France will have to fall back on its agriculture as the chief source of national employment; and we are persuaded that the soil of France, if rightly cultivated, will yield crops large enough for the support of its population, and a surplus besides to exchange for foreign manufactures. But it will take a century to raise France to the same position as a manufacturing nation which she occupied three months ago. There has been so much waste of capital, so much ruin of credit, so much utter destruction of confidence, that the re-organisation of the industrial hierarchy can hardly be attempted in the present generation.

Now, the greatest evil that we have to dread is the impediments which English jealousy may raise against the importation of French intelligence and French industry. There will be a strong temptation to retaliate on the wicked and absurd expulsion of foreign, but more particularly of British, artisans and labourers from France. But let us once see that this act of insane malice is far more injurious to Frenchmen than it could possibly be to us, and we shall not be in a hurry to imitate so detestable an example. It is by productive industry that the capital of a country is increased; every one of those English workmen was adding to the common stock of wealth in France, and every one of them who has been expelled is so much abstracted from the annual income of the nation. France has impoverished herself by expelling men whose only crime was their superior industry and intelligence, and consequently their superior productive power; England must be enriched by receiving with open arms fresh accessions to her industry, her intelligence, and her manufacturing power; capital must follow in their train, and the national wealth will thus receive a double accession from the skill and toil which create, and from the capital already created. It is utterly absurd to say that our markets may be overstocked; it is hardly true of our home markets, it is absurdly false when applied to foreign markets. The amount of production stopped in France is perfectly astounding; the cotton which should supply the mills of Normandy remains unsold in Havre; and would, ere now, have been an aliment to our cotton-industry in Lancashire but for the difficulties interposed by our Navigation Laws. The number of vessels clearing out for French and German ports from the United States, this year, will not be one-half of the average of the five years past. This deficiency in Continental production British industry can and will supply. Here is a prospect, and a sure, one of new sources of employment which will absorb all the industry we can possibly import from the Continent.

The economic results of these perturbations must be the foundation of the artistic changes which they necessarily involve. For this reason we have dwelt on the former part of the subject as the most immediately pressing, and perhaps really the most important. We shall probably resume the subject, and endeavour to point out those branches of artistic productions which the Social Revolution in France is most likely to deliver over to the skill, the enterprise, and the capital of England.

SPRING.

HER ROYAL HIGHNESS THE PRINCESS ALICE.

FROM A STATUE BY MARY THORNYCROFT.*

THE annexed engraving is the third of the Series we have been permitted to copy from Mrs. Thornycroft's statues of the Royal Children, executed for Her Majesty. It represents the Princess Alice Maud Mary, who was born on the 15th of April, 1843—in the character of "SPRING;" she holds some flowers in her lap, from which she has taken one, and appears in the act of offering it. The composition of the figure is distinguished by all the child-like simplicity which should characterise the subject; and, at the same time, by considerable elegance. The Princess is the third child of Her Most Gracious Majesty the Queen, and His Royal Highness Prince Albert, and has just attained the fifth year of her age.

* Engraved by W. ROFFE. Drawn from the Statue by EDWARD CORBOULD.

THE SOCIETY OF BRITISH ARTISTS.

TWENTY-FIFTH EXHIBITION—1848.

FROM the position which the Society now occupies as a body corporate and a School of Art, the public may be led to expect more than it is reasonable to do within a brief period; it must now, therefore, be the effort of the Society to justify their *prestige*. We do not, however, discover in this Exhibition such results as it might have been calculated would have arisen from what should be considered a salutary and legitimate impulse. Indeed, we fear the impulse has not been felt; at least, each of the members of the Institution can produce infinitely better works than he exhibits this year—a fact carrying with it unfavourable impressions in what we may term the first year of incorporation—a season which it had been commendable to have jubilated with extraordinary efforts. If we appeal to the works now hanging on these walls, they would evidence a quality below the average. To speak individually—a comparison of the two classes of subjects (if they may be so distinguished), exhibited by Pyne, will assuredly establish a preference for his home scenery, how charming soever may be the lustrous Italian subjects which he now brings forward. It is in home scenery that we find his peculiar and most valuable originalities. Herring exhibits nothing. In Wilson's works there is abundant evidence of power, but they are this year less finished than usual. Holland is by no means so prominent as last year; and Baxter may be said to be wanting to himself in not exercising more aspiringly the eminent qualities by which he is distinguished. Hurlstone has found "a lower depth." We will not further individualise—it is a most ungrateful task. Among the few professed figure painters of the Society—ten or a dozen members—there is a *quota* of poetry, picturesque feeling, taste, and colour; but there is yet that wanting, in the absence of which nothing good can be effected—NATURE; and for this, *manner*, however seductive, can never be substituted with advantage. It is, thus, unnecessary for us to say that the present Exhibition of the Society is not above the average; in some respects it is below it, but there are few absolutely bad pictures; and the contributions of artists, who are not members, have been, for the most part, freely hung. The protection of this Institution is the duty of all who desire the welfare of British Art; and it cannot fail to be matter for general regret that, year after year, its advances are not perceptible.

No. 1. 'Our Saviour,' COUNT D'ORSAY. The passage here illustrated is from St. Luke, "Heaven and earth shall pass away, but my words," &c. The figure is erect, presented at half length, and in the act of pronouncing the text. The draperies are blue and crimson, and the entire feeling of the work is after that of the old masters. The features are animated and full of benign expression.

No. 11. 'English River Scene,' J. TENNANT. This work differs from the evening and sunny effects we have been accustomed to see by this artist. The broad landscape, simple to a degree in all its incidents, is seen under a cloudy sky, the phenomena of which are rendered with much truth. The water is somewhat cold—even icy, but the objective—trees, barges, horses, cows, &c., are well painted. The picture is more earnest in its manner than the sentimental productions of its author.

No. 14. 'The Mariner's Wife,' T. MOGFORD. A figure seated and resting against a bark on the sea-shore. It is not accompanied by the usual properties of this class of subject, but brought forward under a powerful dramatic feeling, which at once appeals to the sympathies of the spectator.

No. 19. 'Fish Carts on the Sands at Calais, with Fort Rouge,' J. WILSON, Jun. The picture is agreeably painted, but this artist is by no means so successful in coast scenery as in landscape.

No. 20. 'A Gleaner,' D. W. DEANE. A small figure remarkable for sweetness of colour and skilful manipulation.

No. 26. 'Wreck of an Indian on the Coast of Ireland,' J. WILSON. As is customary in the works of this artist, the sea is painted with infinite power and so much of truth, as to make all the rest of the composition appear slight, thin, and unfinished. This is much to be deprecated, as a little more judicious labour would much enhance the value of these works.

No. 27. 'The Hay Cart—Showery Weather,'



THE PRINCESS ALICE.

ENGRAVED BY GRACIOUS PERMISSION OF THE QUEEN
FROM THE STATUE BY MARY THORNYCROFT
EXECUTED FOR HER MAJESTY.

PUBLISHED EXCLUSIVELY IN THE ART UNION JOURNAL.

H. M. ANTHONY. The principal object—the Hay Cart—is admirably painted, and other portions of the work show skilful execution; but there is generally a violation of the principles of nature, for which no skilful execution can compensate. With respect to the “showery weather,” the indication of this is too slight to give the proposed aspect to the work.

No. 30. ‘Sunset—Coast of Yorkshire,’ A. CLINT. The utter solitude professed here, together with the entire character of the view, is rather that of the uninhabited shores of some Norwegian fiord, than of any part of our own coast. The locality should have been mentioned, because the line of coast is made to trend westerly, at least the sun sets in a line parallel with the line of coast which in this part of the island trends northerly. The water and rocks are successfully painted, as is the effect. The whole is executed with exceeding care, and is highly meritorious, with no little of originality.

No. 36. ‘The Cathedral of Dort, on the River Maas,’ J. HOLLAND. Ever since the days of Albert Cuyp have these venerable, dirty, picturesque houses been almost annually celebrated on canvas. We have seen them in the sun and in the shade, in the red twilight of the evening and the grey twilight of the morning, but seldom more satisfactorily than we find them here.

No. 45. ‘Portrait of William Mackenzie, Esq.,’ T. H. ILLIDGE. A full length life-sized figure, relieved by a landscape back-ground. The general treatment is simple, and the *pose* easy and natural. The features are animated and agreeably intelligent in their expression.

No. 46. ‘Recollection of an effect near the Eagle’s Nest, Lakes of Killarney,’ H. B. WILLIS. This is a very small picture, presenting a passage of wild and picturesque scenery under moonlight effect. The sky is charged with threatening clouds from behind, while the light of the moon is broken with good effect on the prominent objects.

No. 49. ‘Sand Pits on Wimbledon Common,’ J. V. DE FLEURY. A small picture, unassuming in subject, but brilliant and harmonious in colour, and otherwise highly judicious in treatment. The sky is a very successful imitation of nature.

No. 51. ‘Portrait of Miss Topham,’ C. BAXTER. The head of a child, painted with a fine feeling for colour and infantile expression. The work displays much originality and power.

No. 54. ‘Flowers,’ J. HOLLAND. These are lilies, geranium, poppies, &c.; an extremely graceful composition, coloured with brilliancy and touched with the hand of a master.

No. 71. ‘A Dutch Milk Boat,’ A. MONTAGUE. It is on a canal overhung with willows, beyond which rises a windmill. The boat is characteristic and well painted.

No. 64. ‘Salmon Trap and old Water Mill on a Welsh River,’ J. WILSON, Jun. The materials are those in the treatment of which this artist succeeds best; the mill, the cattle drinking, with other incidents and objects, are well represented, but the trees want more of natural freshness.

No. 75. ‘The Lake of Pergusa,’ A. J. WOOLMER. A realisation of Ovid’s description of the place where Proserpine was seized by Pluto. There is much poetical feeling in the work, but little observation of nature.

No. 81. ‘Shades of Evening,’ H. J. BODDINGTON. A picture somewhat larger than those usually exhibited by the artist. It presents a lake lying within rocky and well-wooded shores—a solitude sunk in the shade of a summer evening. The sunlight still dwells upon the distant rocky summits, but the line is a trifle too sharp: there is, however, a charming repose and coolness in the lower portions of the work.

No. 104. ‘Childhood,’ R. SAYERS. We have rarely seen a work more natural—more true to the subject—or more agreeable in character and finish. The name of the artist is new to us: it is one of good promise: there are qualities in this picture seldom surpassed; and as a transcript of happy childhood it is a copy “to the life.”

No. 88. ‘On Brighton Beach,’ W. C. GOODEN. A small composition, showing a few boats and figures agreeably disposed, and painted with infinite sweetness.

No. 93. ‘Shepherd Boy,’ J. J. HILL. A full length figure characteristically treated, but not so brilliant and effective as a similar figure exhibited by this artist last year.

No. 106. ‘The Pack Disturbed,’ T. WOODWARD. A pack of grouse settled on a rugged mountain

side, disturbed by a goat which has climbed to their retreat, browsing the heather and wild herbs. The birds are successfully painted, and equally so is the head of the obtrusive goat.

No. 107. ‘The Monk finding Edward III. abandoned in his last moments,’ G. FOGGO. This is the best production we have ever seen by this artist. The king appears lying on a couch in the agonies of death, attended by a solitary monk, who raises the crucifix over him. The scene is a spacious Gothic hall elaborately painted in a breadth of light broken only by the draperies of the couch and the upright figure. A greater proportion of shadow had given a deeper solemnity to the incident, but as it is, the work is highly meritorious.

No. 108. ‘Pallanza, on the Lago Maggiore, North Italy,’ J. B. PYNE. The town is seen from an eminence which commands the lake and the mountains towering high above the opposite shores. This beautiful picture seems to have been painted from a very highly finished study which hangs in the water-colour room, the whole being brought forward under a brilliant daylight effect managed with masterly skill. It is a picture of surpassing excellence, but it nevertheless does not possess that charm which distinguishes the home scenery by the same hand.

No. 113. ‘Julian and Fenella,’ T. F. DICKSEN. These figures have been earnestly studied and successfully painted, especially that of Julian. The subject is, we need scarcely say, from “Peveril of the Peak.” Young Peveril is seated in a thoughtful attitude, and Fenella claims his attention by touching his cloak. The subject is one of those that shows reading, and its style of treatment bears ample evidence of anxious study.

No. 118. ‘Scene at Brill,’ E. J. NIEMANN. The left of this composition is occupied by a group of trees, and the immediate foreground presents the appearance of waste land, whence the eye is led to an airy and well painted distance. The style of the work is independent, with a close observation of nature.

No. 123. ‘A Timber Yard, Kent,’ S. R. PERCY. The *locale* resembles very much those pieces of uncultivated land we call “commons.” The right of the composition is closed by a screen of trees, the whole being given under a clouded aspect, and constituting a small picture extremely simple in material but admirable in treatment.

No. 124. ‘Waterfall at Haeg, Norway,’ W. WEST. A well-selected passage of wild mountainous scenery, showing the rugged course of the stream which flows through the foreground. The pebbles and the limpid water in the nearer parts of the composition are rendered with singular truth.

No. 127. ‘A Merry-making,’ T. CLATER. This is a large picture exhibiting various agroupments of numerous figures disposed according to the spirit of the title. There is much movement in the scene and a diversity of character, but the work bears signs of hasty execution.

No. 132. ‘A Water-Mill,’ J. W. ALLEN. An upright view, much resembling the scenery of Wales, being composed of a mill, with its stream, trees, &c., all dominated by the lofty sides of a rugged mountain, the whole executed with much taste and good feeling.

No. 133. ‘Chimney Corner of Shakespeare’s Kitchen,’ J. BENDIXEN. A very small and neatly executed representation, in which we find the Swan of Avon himself in occupation of the place of honour.

No. 141. ‘Portrait of Lieut.-Col. Clarke,’ T. Y. HURLSTONE. The figure is erect, being presented at half length, and wearing the uniform of the Scots Greys. The features are endued with intelligence and animation.

No. 142. ‘The Trial of Socrates in the Court of Areopagus, where St. Paul also was arraigned,’ W. SALTER. The likeness of the Attic philosopher resembles the antique head known as that of Socrates, who with his accusers occupies the centre of the area of the court. The prominent figures near him we may suppose to be his accusers, Melitus and Lycon; the right is occupied by the judges. The subject of the picture is at once obvious, and a close examination of the work shows extensive and very earnest inquiry.

No. 146. ‘A Scene on Hardangerfjord, Norway,’ E. PRICE. A picture of considerable size, in which the subject, a passage of wild landscape, receives an effective style of treatment, assuming an atmosphere loaded with vapour. The foreground and distant gleam of sunshine are admirably described.

No. 147. ‘The Doubtful Guide,’ T. ZEITNER.

We see here an assemblage of these picturesque vagabonds among whom this artist has such an extensive acquaintance; they are resting in a defile, but the guide is not sufficiently pronounced: the story is by no means perspicuous.

No. 149. ‘The Light of the Harem,’ Miss E. GOODALL. The figure is becomingly attired—a careful study of Oriental costume. The features are animated in expression, and painted with a bolder style of manipulation than we usually see in the productions of ladies.

No. 150. ‘Moonlight,—Back of London and Westminster Cemetery,’ J. V. DE FLEURY. A small picture, in which the proposed effect is carried out with much fine feeling. The subject is well selected: the materials tell advantageously in the manner in which they are brought together.

No. 151. ‘A Family Group,’ J. H. ILLIDGE. A large composition of five life-sized figures, effectively disposed, and carefully drawn and painted. The picture may indeed rank among the best works of its class; the artist has achieved and merited a foremost place among British portrait painters.

No. 152. ‘Landscape and Figures—the Village Green,’ H. M. ANTHONY. This is a large picture, in which is seen an evening assemblage of villagers beneath a patriarchal oak. The canons of Art-criticism will not apply in this picture, inasmuch as it exceeds the uttermost pale of all natural effect. Two or three years ago this artist painted with an infinitely fine feeling, which has now deteriorated into extravagant mannerism. The picture undoubtedly here and there presents portions of beautiful execution, but for a work of such pretension, this is not enough. The glimpse of distant landscape, is like the view from Richmond Hill.

No. 154. ‘Portrait of F. Bacon, Esq.,’ H. MOSELEY. Hung somewhat high, but yet obvious as a striking and carefully executed resemblance.

No. 160. ‘Sir Guyon and the Palmer approaching Excesse at the Porch of the Bowre of Elise,’ W. HUGGINS. The subject is from the twelfth canto of the second book of the “Faerie Queene,” and we see accordingly Excesse

“clad in fayre weedes but fowle disordered;”

and occupied in preparing for the knight and the palmer the draught she usually presented to those who passed. There is much of good execution in the work, but it is entirely veiled by the chilling of the varnish.

No. 161. ‘Mendicants of the Piazza Navona, Rome,’ F. G. HURLSTONE. These are an old man, a boy, and a dog, all begging; the last-named personage of the company certainly the most earnestly of the three. The centre figure, that of the boy, is characterised by much sweetness.

No. 166. ‘Meeting of Mary Queen of Scots and her Mother Mary Guise, at Rome,’ A. JEROME. This picture is a result of much study, labour, and persevering inquiry. The figure of Mary looks somewhat too *embonpoint* even by the side of her mother; the draperies and accessories seem to have been well painted, but the niceties of the work cannot be examined.

No. 169. ‘Evening at Hampstead,’ A. CLINT. This is one of those brilliant effects which this artist brings forward with much skill and taste. In the near part of the composition is a pond, which repeats the red evening sky, and beyond this lies the indefinite twilight haze enveloping the metropolis.

No. 173. ‘Welsh Rustics,’ J. J. HILL. A girl and a child, in style very much like the figures of the English school of half a century ago. The picture excels in brilliancy of colour, but the method of dealing with the shadows is unnatural; as, for instance, the feet are seen in a subdued reflected light, which could not exist there.

No. 175. ‘The situation of Lord Collingwood’s Ship, the Royal Sovereign, in the Gale that ensued after the battle of Trafalgar,’ R. H. NIBBS. The ship is an utter wreck at the mercy of the waves; the prizes for which she was the rendezvous ship are seen here and there in the distance. The English flag flies from a stump of one of the masts, the only stick left standing. The water is not painted in a manner to coincide with the sentiment of this scene; it is muddy, and rather detracts from the impressive effect which should distinguish such a subject.

No. 176. ‘Dort from the Ferry,’ A. MONTAGUE. The place is not to be mistaken, but we are getting weary of Dort; we would, even for the sake of change, have recourse to Dordrecht.

No. 179. 'Dining in the Hay Field,' J. BOUVIER. This is a scene from the Vicar of Wakefield, but we presume that the source of the subject is suppressed from creditable motives. Dr. and Mrs. Primrose and their promising family are readily recognisable, from the eldest to the youngest. The picture is very carefully painted, but it has an appearance which is objectionable in oil pictures, that is, being in surface too much like enamel.

No. 181. 'Genevieve,' D. W. DEANE. This picture is hung high, but we can see enough of its style, colour and execution, to entitle it to a much better place.

No. 196. 'The Sacrifice of Elijah,' L. W. DEANES. The subject is from the 38th and 39th chapters of 1 Kings:—"The fire of the Lord fell and consumed the burnt sacrifice, and the wood, and the stones, and the dust," &c. It is a large composition, and treated as an effect; Elijah is seen on an eminence strongly lighted by the fire, while the rest of the work is kept in deep shade, to face the principal point. There is much grandeur in the conception of Elijah, but to this all the rest is sacrificed, the lower multitude being all but invisible.

No. 197. 'The Victim of Sin and Death,' E. LATILLA. This picture is described as "a moral," and thus represents a youth held in the embrace of Sin, who holds up the cup which she is about to present to him; while Death, who stands behind, pours into it liquid fire. Other figures are, a weeping angel, a devil, a figure representing 'Adulation,' and another a child impersonating 'Mischievous.' The point of the story is sufficiently clear; but in the principal figures there is an absence of that beauty of proportion which constitutes the great charm of the nude. By what Circean fascination soever the Sin of this allegory may hold her victim, she is not an impersonation who, by any approach to the description of Milton, or that of the sacred poet of Israel, would be likely to charm many victims. In painting the nude its essential graces cannot be overlooked.

No. 200. 'For of such is the Kingdom of Heaven,' T. W. MACKAY. The words of the Saviour in reference to little children. A composition of the heads of cherubim painted with much of the better feeling of the Old Masters. The features are angelic in expression, carefully painted, and unaffectedly coloured.

No. 204. 'Boat on the Scheldt, with distant View of Antwerp,' H. LANCASTER. The view is taken from below the town, near the entrance of the canal, from which point little more than the quays are visible. The place is at once recognisable, and the objective generally is well described.

No. 208. 'Musidora,' T. CLATER. A nude study painted with solidity; the model, however, has not been well selected.

No. 215. 'Scene on the Thames,' A. STARK. This is a small picture, the light of which is occupied by a group of pollard willows, while on the left is opened a view of the river. In colour, effect, and finish, this little work is among the best of the late productions of the painter.

No. 221. 'A Study,' C. BAXTER. A female head, showing, in colour and treatment, much power and originality.

No. 222. 'On the Coast of Galway; Women at a Holy Well praying for the Return of the Absent,' H. M. ANTHONY. This is essentially different in character from the other works of the artist, as presenting more reality of natural effect. The scene is a flat sea-shore, lying under a sky veiled by a black storm cloud. There is much grandeur in the upper and distant parts of the work, but this suffers materially by the littleness of detail into which the foreground is frittered, every pebble being individualised.

No. 229. 'Rocky Glen,' J. TENNANT. We see here a streamlet flowing between rugged rocks, beyond which is a glimpse of distance; the picture is admirable in its textures, but wants the relief of a little cool colour.

No. 232. 'October. View in the Wood near the Hague, Holland,' A. J. WOOLMER. A path overhung by aged trees which are sketchily painted, but the passage is nevertheless highly picturesque.

No. 235. 'Venice; Morning,' J. HOLLAND. A view on one of the small canals, presented with much brilliancy, and remarkable for the masterly style of its execution.

No. 240. 'Mill at Plassyant, North Wales,' J. B. PYNE. This is a dark picture and in a style materially different from that of the Italian subjects

painted by the same hand, being much more forcible, and partaking eminently of the originalities of the artist. The materials are slight, but they are brought forward under a most impressive effect.

No. 241. 'Evening in the Alps,' A. J. WOOLMER. The allusion here is, we presume, to the vesper-bell, the *Angelus* in France, or the echoes of the Alpine horn. An old shepherd is kneeling before a figure of the Virgin, who, together with the circumstances of the composition, effectively sustains the title.

No. 243. 'Going to the Fair,' W. EGLEY. Two figures are here seen costumed as of the period of Elizabeth. It is difficult to understand what reference they bear to the title. The picture is hung so high as to render it difficult to see its detail; the heads and draperies however are obviously well painted.

No. 245. 'Saint's Day at Venice,' B. PYNE. A view of the Dogana and adjacent buildings, set forth in all the gaiety of a *festa*. The scale of tone upon which this picture has been painted, is so high as to leave no emphasis of shadow. The whole is an unbroken sunny effulgence; and sweet and brilliant, albeit, though the colour be, we prefer the English landscape of this justly celebrated painter.

No. 249. 'Venus and Adonis,' W. SALTER. The two figures are standing and disposed in a manner to show a studious care in the composition. The subject is common-place, but it is here, in drawing, colour, and effect, treated with skill and power.

No. 252. 'Playing at Forfeits,' W. GILL. A domestic composition, showing a high degree of finish, and an enamel surface which derogates from truth of representation. The retiring parts of the work want also the relief of graduated tones, the depths are little else than black. The picture is, however, remarkable for care and accuracy in the figures.

No. 258. 'Sad Moments,' J. BAXTER. This title is given to a mother holding her child in her arms; the sadness, or the cause, is not clear. The two figures, however, are presented with a nicety of drawing and sweetness of colour peculiar to this artist.

No. 263. 'Shakespeare's Cliff,' J. A. HAMMER-SLEY. This is a distant view of the Cliff from the opposite extremity of Dover. The picture is hung very high; the effect, however, seems good.

No. 263. 'Dutch Ferry Boat,' J. ZEITZER. A motley assemblage of figures and cattle constitute the burthen of this clumsy craft. In costume and character the figures are somewhat more than Dutch; and of them we may say, that could their Dutch exclusive picturesque qualities have been associated with somewhat more of finish, the work had been fourfold more valuable than it is.

No. 277. 'Cattle at a Pool,' J. WILSON, jun. This is a line of subject which this artist paints with an originality reminding the spectator of the older painters. The cattle, water, and incidents are all well described.

No. 295. 'Caernarvon—Rising Storm,' J. B. PYNE. In the sky of this picture there is a sublimity of purpose very rarely attained to. This passage of the composition has its visible effect upon the whole; the storm is at hand, and the regal towers of Caernarvon are already enveloped in the descended cloud. The objective of the picture is a various association of items unimportant in themselves, occurring in a view of Caernarvon, but each lighted or shaded into a combination at once productive of infinite grandeur of effect. The picture has everywhere evidence of rapid handling and decided touch, but we cannot believe that this sky is an unstudied improvisation; it is clearly a result of labour, thought, and application.

No. 306. * * *, J. GILBERT. The subject is from Cowper's "Task":—

"The paralytic who can hold her cards,
But cannot play them, borrows a friend's hand," &c.

The picture presents, according to the quotation, two aged people playing at cards, a gentleman and a lady; the cards of the latter (the paralytic) are played for her by a young lady who sits by her side. The costume is that of the last century, and the execution of the work is less free than that of pictures we have lately seen by the same hand, a change certainly in its favour.

No. 317. 'Crossing the Dord River,' A. MONTAGUE. The near object is a ferry boat, beyond which, in the distance, is the famous Dordrecht.

This is not like the general manner of the artist, inasmuch as the dirty water of the Maas is painted in the cold and somewhat formal style of the old and modern Dutch painters.

No. 318. 'Expectation,' J. BROOKS. A study of a girl costumed in the fashion of the last century, and seated in an ancient high-backed chair. The figure, with all its accompaniments, is careful and brilliant.

No. 331. 'A Green Lane in Wales,' H. J. BODDINGTON. A well selected and naturally executed passage of sylvan scenery. Of the foliage hues of this artist we have to observe, that they are daintily fresh and cool, but nevertheless well harmonised.

No. 337. 'Sylvan Scene,' E. J. COBBETT. The woodland subject-matter of this artist is remarkable for its unflinching attachment to positive Nature, unqualified by any trick of treatment. We find in this picture every evidence of that earnest study of Nature, which gives a value to Art beyond all the resources of manner.

No. 348. 'Stoke Pogis—the Scene of Gray's Elegy,' H. J. BODDINGTON. This humble church has become a favourite theme of late—we trust it will not be overdone. The sentiment of the poem is charmingly alluded to here by a well-painted evening effect. The unromantic material is little consonant with poetry; it is here, nevertheless, poetically treated.

No. 356. 'Contemplation,' T. CLATER. An old woman reading the bible; the figure is full of truth, and painted with decision. In style the work reminds the spectator of the similar class of subject as treated by the Dutch School.

No. 360. 'Llandoghen on the Wye,' J. TENNANT. This is one of the best works the artist has ever produced, as compared with late compositions; it presents an earnest and literal interpretation of Nature, which does not appear in them. The sky is charmingly painted, as is the flowing water with its countless reflections. A herd of cows are fording the river, these are most judiciously put in; indeed, the whole is most successful.

No. 374. 'On the River Tagus,' J. HOLLAND. Sketchy but highly characteristic, from the style of the craft on the river, besides which, there is little else comprehended in the view.

No. 385. 'Le Menage,' H. M. ANTHONY. An old woman in the costume of a French peasant, seated in a cottage interior; the effects of which, with all its items, are painted more agreeably to Nature than the larger productions of the artist.

No. 388. 'Le Buffet,' W. MADDOX. A composition of fruit, dead game, &c. &c. admirably disposed in composition, and painted with extraneous truth. The plumage of a mallard is most accurately painted, and the grapes are perfectly imitative of the fresh fruit. A silver-mounted claret jug is also most carefully wrought out, with the nicest skill and taste.

No. 417. 'A bas Fidelio,' J. NOBLE. A lady and a dog, carefully studied, but the flesh somewhat chalky.

No. 426. 'Gipsy Encampment—Morning,' J. CURNOCK. Distinguished by merit in execution, and affording evidence of careful study, but there is an absence of the *laissez-aller* character which marks these people. The work is, however, one of good promise; its merits are of a high order; the name of the artist is not familiar to us; we trust to meet it often.

No. 435. 'Captain of Invalids—Chelsea Hospital,' J. BURTON. A portrait admirable in character, as according with the title, and full of earnest and somewhat severe expression.

No. 439. 'Hungarian Tinker's Wedding,' J. ZEITZER. A crowd of picturesque vagabonds dancing nothing less than the Polka; the work wants finish, as it is an admirable sketch.

No. 444. 'Portrait,' W. SALTER. A head in an oval frame, firmly painted and life-like, and animated.

No. 451. 'Fruit,' MRS. HARRISON. Composed of grapes, a pine, &c., all painted in a manner we are rarely accustomed to see. The fruit is imitated with all the freshness of nature, and the leaves are exquisite in their texture and character.

No. 477. 'Low Water; Hastings Beach,' J. MOGFORD. A composition of very slight materials, wrought into a small picture of much brilliancy. The subject, 'Low Water,' is most perfectly sustained; though there is but little to tell of the time of tide, that little has been most judiciously

bestowed. The same truth and earnest purpose is observable in another picture, 'Coast near Hastings,' by the same artist.

No. 488. 'Morton before Claverhouse,' — WINDUS. A large picture presenting many valuable points, but the characters of both Morton and Claverhouse are misconceived.

No. 492. 'Hazy Morning, Robin Hood's Bay,' A. CLINT. Among the best works of the artist.

No. 520. 'A Salmon-trap on the Lleder, North Wales,' E. HASSELL. A passage of dark woodland scenery, executed with much taste.

No. 531. 'The Pfalz, Guterfels, and Caub, on the Rhine,' J. V. DE FLEURY. The materials have often been painted, but seldom more agreeably than here.

No. 563. 'Clifton, from Leigh Down,' C. BRANWHITE. A perfectly open perspective, a favourite style of subject with this artist. His manner here is somewhat dry, but in effect and detail the picture is highly successful.

THE WATER-COLOUR ROOM contains many works of merit, a few of which only we have space to mention, as, 'The Day after the Wreck,' by W. HOPKINS. 'The Village Schoolmaster arguing with the Parson,' by J. GODWIN. 'View of Hampton Court,' by T. COPE. 'The Lover's Quarrel,' by Miss M. A. NICHOLS. The beautiful work, 'Pallanza on Lago Maggiore,' by J. B. PYNE. 'Fruit,' by Miss M. HARRISON. 'Gerhard Dow,' by ANNE BRIMMER. 'Case of Bracelet Miniatures,' by Mrs. V. BARTHOLOMEW. 'The Rustic Nosegay,' by JANE AMELIA BURGESS. 'The Old Venus' Mills, Yarmouth,' by JOHN G. KENDALL. 'A Picnic on the Banks of the Thames,' by JOHN MARTIN, K.L. 'The Moated Grange,' by S. READ. 'The Upper Fall at Flæg, Norway,' by W. WEST, &c. &c. Among the sculpture are meritorious productions by Miss M. THOMSON, E. B. STEVENS, S. T. B. HAYDON, SANGIOVANNI: the models of the last-named possess a merit and originality surpassing all other productions of their class.

NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

FOURTEENTH EXHIBITION—1848.

On Saturday the 15th of April the Exhibition of this Society opened for private view, and on the following Monday to the public. The collection comprehends numerous productions of a high order of merit, and as a whole, ranges above the average standard of preceding years. The names of the new members admitted to fill the vacancies occasioned by the secessions we have had occasion to notice, are Carrick (Robert), Davidson, and M'Kewan; the first a figure painter, the other two professing landscape. Between these gentlemen and those who have lately seceded from this society, it is not just to institute a comparison; we can only hope that the accessions may be such as to diminish our regret for the absence of works so valuable as those of Duncan, Dodgson, Topham, and Jenkins. To say that the blanks left by such men are not felt—to say that their places can be readily supplied would be absurd, and unwise as abnegatory of that high reputation which the Society has ever enjoyed. For years we have watched and applauded its progress; we mean as well individual progress as the gradually growing influence of the position of the body. The names of all its members have been so written on its walls as to be seen and read from afar; the individual reputation of each has grown out of connexion with the Society, and whatever may be the results of such divisions as that to which we have alluded, we can only express our best wishes for the permanent well-being of a body among whom we recognise some of the most distinguished water-colour painters of this or any other country. The Exhibition merits a longer notice than we can afford it; we are compelled to omit many admirable works, in consequence of the many pressing demands upon our columns, inevitable during the months of May and June.

No. 7. 'Sunday Morning,' JOHN ABSOLON. The scene is a country churchyard, which is thronged with the parishioners of all classes exchanging greetings, wearing of course their "Sunday best," which is of the fashion of the last century. The work is glowing and harmonious,

the figures are carefully drawn and characteristic, and every portion has been carefully studied.

No. 11. 'The Lily of the Valley,' EDWARD H. CORBOULD. A brilliant study of a girl standing in an attitude of thought. The sentimental allusion to the title is assisted by the little flower she holds in her right hand. The figure is made out in bright reflection, and is of a style superior to that of the more aspiring subjects of the artist.

No. 26. 'Gipsies Halting,' H. MAPLESTONE. A small drawing showing an open scene under evening effect, painted with that airy warmth and clearness for which the artist has won a reputation.

No. 32. 'C. VACHER. This is a Venetian view, described in the place of a title by quotations from "Childe Harold," and discovering a section of a small canal inclosed by the lofty walls of princely palaces, the entrance of one of which is open, and at the water-gate is moored a gondola. Solitude is the sentiment of the composition, and it is well sustained by the treatment; but the colour of the shaded and retiring parts is too cold.

No. 53. 'Dovedale, Derbyshire,' WILLIAM TELNIX. The subject is selected with much feeling for "telling" material; it is one of the most beautiful passages of that enchanting dale. The picture is highly wrought, effective, and harmonious, but a more spirited execution had been desirable.

No. 54. 'SARAH SETCHEL. We see with much pleasure a work by this lady, who has not exhibited for some seasons. The subject of the drawing is from the Scotch ballad "An ye shall walk in silk attire." The love-lorn girl is an admirable study, but it is unfortunate that she is posed so much like the figure in Wilkie's "Duncan Gray." The story is however clearly narrated, and in character and effect the work is excellent; yet we cannot but think it against truth that the "silk attire" should be laid ready on the chair.

No. 64. 'Sylvan Scene from Thomson's Seasons,' G. B. CAMPION. This is a composition, and the difficulty of composition of this kind is, that being frequently overdone with material, the proposed entireness is defeated by the too obvious apposition of parts. It contains, as a mixed scene in honour of "Happy Britannia," everything picturesquely rural and romantic. It is a result of laborious study, and in many of its parts agreeably conceived.

No. 73. 'Capuchin Monks at Matins in their Convent at Bruges,' L. HAGHE. This is a most powerful production, differing in style from, but by no means inferior in force to, the usual works of this painter. It is an effect; the monks are assembled before a reading desk, and upon them falls a strong light from a shaded lantern hanging above them. The company of heads is full of living intelligence, and the various features are animated with language and expression. The bible appears to be bound to the desk by a strap; there is we presume an authority for this, which would determine the period as antecedent to the Reformation.

No. 80. 'Vessels running—off the Caskets Lighthouse,' THOMAS S. ROBINS. The principal objects in the drawing are a fishing boat and a brig running before a wind apparently off the land. The sky is draped in threatening clouds, and a storm is described as having already burst on the distance. The whole is painted with much truth, and a close observation of nature.

No. 85. 'The Wounded Cateran,' ROBERT CARRICK. This drawing is by an artist recently admitted a member of the Society. It represents the wounded man receiving the attentions of a brother desperado, while a third stands by as spectator. They have been engaged in a recent fray—no uncommon incident in the lawless course of life which may be inferred from their character and appointments. The style of this work is bold and effective—the cateran is a most accurate study.

No. 99. 'The Return of the Pilgrims from Mecca,' HENRY WARREN. An oriental scene of that class which has won so much distinction for this artist. It comprehends numerous figures, and exhibits a most extensive knowledge of eastern costume and habits. The whole is brought forward under a sunny effect, and from the foreground to the distance, are seen groups of the faithful advancing in the track of those who have preceded them. This is the most important and interesting work the painter has of late produced.

No. 110. 'The Rape of the Lock,' CHARLES WEIGALL. The particular passage here illustrated is the actual severing of the lock:

"This just behind Belinda's neck he spread,
As o'er the fragrant steams she bends her head."

The effect of a well lighted room filled with a brilliant assemblage of beautiful women and gallant men is admirably rendered, and by the action of the immediate figures the subject is sufficiently pronounced. Belinda and the figure behind her are powerfully brought forward; upon the latter especially the light falls with good effect. The costume is of course that of the last century, all most carefully studied and detailed.

No. 120. 'A Country Village,' CHARLES DAVIDSON. This artist has been recently elected a member of the Society. From what we see of his works, he appears to be an earnest and literal interpreter of nature. The items of the composition are described with much truth and freshness: the rustic houses look real, and the whole has the air of veritable locale. It may be observed of his foliage, that the masses are too flat, almost woolly in the lights: this should be guarded against.

No. 127. 'Sebastian Gomez, commonly called El Mulato de Murillo, discovered by his Master at work,' E. H. WEHNERT. This is a result of great power of execution and much well-directed study. The selection of such a subject declares reading and thought—the sources of independence and originality. Murillo, followed by his pupils, enters the studio, and discovers El Mulato so intently at work as not to perceive the presence of his master. In the figure of Murillo there is a substance and breadth which give it a tangible reality. The features are not like those of the accepted portraits of the master, the best of which was one painted by himself in the late Aguado collection; the composition and its point are both alike admirable.

No. 134. 'The Terrace—Aylesford Priory, Kent,' JAMES FAHEY. A view from an ancient garden terrace, a considerable portion of which is comprehended in the drawing. The subject presents many difficulties of treatment, but these are very agreeably disposed of. An increased interest is given to the work by the introduction of figures costumed as of the last century.

No. 143. 'Julian taking his leave of the Hostess of the "Cat and Fiddle,"' E. H. CORBOULD. This composition from "Peveril of the Peak," shows Julian on horseback saluting Dame Whitecraft as about to depart. We observe in the work results of profitable study; the figures are more substantially natural than many others we have been accustomed to see in the works of this artist; and it is not overdone with studio properties, but there is a preponderance of shade in it which makes it somewhat heavy.

No. 156. 'The Reivers' Nest—Morning after a Foray,' ROBERT CARRICK. This composition is forcible, but it wants the relief of depth and graduated tones. The reiver, a Highland freebooter, is asleep, his wife watching over him and examining the produce of the night's adventure. The work is full of character.

No. 157. 'Pointers,' G. H. LAFORTE. They have come to a stand in a stubble field, and the success with which they are posed and characterized will be highly appreciated by those who are accustomed to see these animals at their work. They are perfect in drawing, and their eager excitement is admirably portrayed.

No. 169. 'A Summer Shower—Dolgelly, North Wales,' W. COLLINGWOOD. A river flows down to the foreground, whence the eye is led to the distance by undulating and broken surfaces. The landscape is overhung by dark and heavy clouds, whence the rain is already falling in torrents. The proposition is sustained by a vigorous and harmonious style.

No. 180. 'Fruit and Flowers,' MARY HARRISON. These are grapes, roses, pines, grouped with elegant taste, and painted with freshness and truth.

No. 187. 'Leah,' FANNY CORBAUX. The figure is circumstanced according to Genesis, chap. xxix. v. 22. "Surely the Lord hath looked upon my affliction," &c. She is seated caressing her child; the features are expressive according to the feeling of the text, the whole being brought somewhat in accordance with the manner of the old schools.

No. 191. 'The entrance to the Pass of Dolwyddelan, North Wales,' D. H. M'KEWAN. The material here is of very picturesque character, which is enhanced by its spirited treatment. Of the colour it may be however observed, that it is too cold.

No. 194. 'Returning from the Beach,' J. H. MOLE. The scene is a broad section of the seashore looking seawards; this part of the drawing is skilfully made out. In the immediate foreground

are two figures and a dog, the whole constituting an agreeable work.

No. 200. 'Ruined Castle of Gastobell, near Meaan, Tyrol,' WILLIAM OLIVER. The view is selected with a fine feeling for telling material; it is most carefully worked out, but a little too grey in its general hues.

No. 204. 'Flowers,' W. H. KEARNEY. A small drawing, presenting an assortment of simple flowers—as primroses, heartsease, &c., all painted in close imitation of nature.

No. 206. 'Rachel,' FANNY CORBAUX. This is in everything an admirable pendant to "Leah."

No. 221. 'The Path to the Mill—a Scene on the Thames,' H. C. PIDGEON. A passage of scenery truly English, the nearer parts of the composition are shut in by pollard willows, which have been studied with much success; on the right the view opens to a verdant country, which is described with much sweetness.

No. 225. 'The Old English Squire,' G. H. LA-FORTE. He is mounted, and surrounded by his pack; the animals in this composition are drawn with an accuracy and natural truth which we have seldom an opportunity of seeing.

No. 236. 'Chaffoir in the Town Hall of Mons,' L. HAGHE. One of the capacious chimneys of the fifteenth or sixteenth century, but the figures constitute the great interest of the work; these are the public *cuisinier*, engaged in serving hot soup to cold and hungry mendicants, on the left of whom some soldiers stand, spectators. It is impossible too highly to praise this work; the figures, like all this artist's, are admirable, and the work is charming in colour and disposition.

No. 237. 'Approach to the Village,' CHARLES DAVIDSON. A passage of English scenery apparently studied with much care from well-selected subject-matter. The bridge, the water, houses and trees, are all characteristic and carefully worked out; but not so the sky—this might, with profit, have been more highly elaborated.

No. 240. 'A Prayer for the Absent,' W. LEE. The prayer is offered up by two girls who kneel before a way-side cross, such as are everywhere seen on the continent. The head of the one is raised, that of the other is inclined downwards; both beautifully expressive of deep devotion. These two figures are perfect in drawing and finish, and exquisite in sentiment.

No. 247. 'View from the Horse-ferry, Westminster,' G. HOWSE. This view, looking down the river, comprehends the new Houses of Parliament and every adjacent object of interest. An increased effect is given to the scene by the introduction of numerous craft, which carry off the buildings and fill the void spaces by a most judicious arrangement; forming a drawing of great power, judicious arrangement, and masterly execution.

No. 252. 'The Valley of the Lledwr, North Wales, taken late in Autumn, with the early Snow on Mount Siabod,' THOMAS LINDSAY. A valuable assemblage of items such as we find only in mountainous districts. The stream flows down to the foreground through its rocky bed, whence rise the green hill-sides broken by ledges of bare rock, from which the eye is led to the distant mountain with its snowy mantle. There is an argumentative quality in this drawing which bespeaks a close observation of nature.

No. 253. 'The two Marys at the Sepulchre,' H. P. RIVIERE. This conception has been worked out with a feeling of classic severity which does not, perhaps, aid the realisation so truly as if the more pathetic side had been taken. It is an aspiring composition and not without success.

No. 257. 'The Angel, Severford,' J. M. YOUNGMAN. This is a road-side inn, with the accompaniments of a stream and trees; the whole forming an interesting drawing.

No. 264. 'Bacchanalian Cup sculptured in Ivory, by Flamingo,' MRS. MARGETTS. This cup is grouped with grapes, leaves, geranium and convulvi; the whole presenting an assemblage as brilliant in hue, charming in execution, and elegant in arrangement, as anything we have ever seen of this class of Art. It is a work of absolutely marvellous merit.

No. 271. 'Venice; Morning—Noon—Evening,' C. VACHER. This is the largest production in water-colour Art we remember to have seen; it is in three compartments, representing three different Venetian views under the aspects proposed in the title. The centre, the large compartment, shows a gala day in the zenith of the greatness of the

City of the Sea. The scene is the grand canal with a view of the ducal palace, St. Marks, and other important edifices; the water covered with gondolas, and the quays with people. These compositions have cost the artist much time and labour, which we question whether a subject so hacknied merits.

No. 273. 'Goodrich Castle—Monmouthshire,' D. H. MCKEWAN. The ivy-mantled remnant of an old stronghold—decidedly forcible in manner.

No. 286. 'Summer Flowers,' FANNY HARRIS. Roses, foxglove, and other common flowers painted with much freshness.

No. 289. 'Scene on the Scarborough Coast, near Cornelia Bay, with Filey and Flamborough Head in the distance,' AARON PENLEY. A rocky cliff rises from the beach, and is carried off into the remote distance until lost in the amber light of the evening sky. It is high water, and the idle ripple rolls on to the sand, and the wide expanse of sea reflects the glowing sky. The colour of this work is throughout charmingly mellow and Cyp-like.

No. 297. 'Interior of the Hall of Justice—Courtrai, Belgium,' JOHN CHASE. This introduces an old ornamented chimney, well known to all lovers of antique Art of this kind. It is carefully drawn, and the interior derives life from one or two appropriate figures.

No. 305. ' * * * ' JOHN ABSOLON. This is a work in three compartments, composed after a passage in *Tristram Shandy*. It represents a rustic dance, a subject in which this artist excels. The composition is large, comprehending many and variously characterized figures, which are drawn with a spirit and endowed with a movement peculiar to the artist.

No. 316. 'The Cottar's Home,' H. THEOBALD. A study of colour—but too sketchy to be presumed a finished drawing.

No. 320. 'Michael Angelo attending on his sick servant Urbino,' L. HAGHE. The great painter is presented in profile; he is feeling the pulse of the sick man, who is at the same time praying. Michael Angelo sits with his back to the light, which falls upon Urbino. This is a surpassingly beautiful production, distinguished by every charm with which this extraordinary artist enriches his works.

No. 322. 'The Friends,' W. LEE. A Girl coming home from reaping, attended by her Dog. There is in this figure an infinite sweetness and simplicity, beautifully appropriate to its character.

No. 325. 'At Severford—Oxfordshire,' J. M. YOUNGMAN. A shallow streamlet flowing between lofty trees on the one side, and on the other a comparatively open park with cottage, &c.; the whole freely and naturally drawn and coloured.

No. 329. 'Vivia Perpetua,' JANE SOPHIA EGERTON. This subject is from Milner's Church History: the firm faith in Christianity of a young lady of quality at Carthage. Her father implores her to recant, but she is inexorable. As the work of a lady, this drawing is extraordinary in force and in those qualities discoverable only in the works of masters of the Art.

No. 330. 'A Study of Cart Horses,' CHARLES WEIGALL. The animals are pictured with singular accuracy—the drawing very spirited in style.

No. 332. 'A Light Burthen,' E. H. WEHNERT. The burthen is a girl whom a youth is bearing on his shoulders across a brook. The figures are extremely carefully drawn—brilliant in colour and most agreeable in effect.

No. 336. 'Tombs of the Newton Family—Yatton Church, Somerset,' W. N. HARDWICK. These tombs are justly celebrated as among the most interesting in the country; they are elaborately ornamented, and in their style resemble some of the richly decorated sepulchres of the continent. The ornamentation is here carefully worked out.

No. 343. 'Port Aberglaslyn—North Wales,' THOMAS LINDSAY. A subdued evening effect very charmingly wrought out with these picturesque materials.

No. 393. 'The Seven Ages of Woman,' HENRY WARREN. This is the most beautiful work of its kind we have ever seen; the subjects are small, executed in the style of missal illuminations, and composed in semicircular form within a richly gilt foliage tracery. The labour of the work is immense; it is most accurate in drawing and charming in sentiment.

The space to which we are limited in this notice, compels us to omit many smaller works of great merit, as well on the screens as on the walls.

THE FREE EXHIBITION.

FIRST EXHIBITION—1848.

HYDE PARK CORNER.

THIS project is assuredly progressing even at this early period of the infancy of the experiment. It might have been considered that the Exhibition of last year had determined the fate of the plan; but so encouraging, it appears, has been the result, that we find, this year, an extraordinary accession of strength and talent, with means and resources in every way improved. For ourselves, we confess, that on and after the winding up of affairs last season, we despaired of seeing a second Exhibition; it is, however, beyond question, that there are artists of power and experience ready to devote themselves, with energy and singleness of purpose, to the establishment of the society. It will have our best support and warmest wishes. We may truly say we have never before seen the works of some of the artists whose names appear in this catalogue; and to deny that there is here comparatively a great amount of power, and capabilities equal to much greater efforts than now appear, would convict the non-content of a wilful perversion of fact, or deprive him of the consideration due to the average quantity of intellect. The room in which these pictures are shown is, or may be made, the best Exhibition-room in London. The light is good, and every picture can be satisfactorily examined. The beauties of the good works come out well; the painters have not laboured in vain; and the defects of the inferior pictures are doubly repulsive; for, as in every Exhibition, there are here also bad pictures—against the admission of which it is difficult to provide. Yet we would recommend to the members of the Association some measure of self-protection on this score; although every thing of the ordinarily exclusive character is earnestly to be deprecated. Thus to the promise of this Institution we attach faith—to its efforts we accord our warmest sympathies. The profession has of late years become crowded with aspirants of undoubted genius—the public taste has unquestionably advanced, and if to them is wanting the means by which their seniors and predecessors have risen, it is clear that they must seek for themselves other aids to advancement, and in this honest endeavour they will have the support of every disinterested lover of Art. The number of works exhibited is, in painting, four hundred and thirty-eight; in sculpture, eleven; and in water-colour, &c., upwards of fifty.

We have headed this article as a notice of the first Exhibition of the Society, and so, in fact, it may be considered; for when the experiment was tried last year at the Egyptian Hall, there was scarcely a recognised body of directors; the collection of pictures was got together at the spur of the moment, and the result was, as a matter of course, failure. Now, however, there is a Committee of Management of twenty-five, among whom there are several painters of high repute; the Exhibition Rooms have been taken for a term of years, the members are labouring harmoniously, and their Exhibition is, in many respects, admirable. The Art-Union of London have recognised the Society as open to the prize-holders; and the Society has supplied indubitable proof of its just right to such adoption. Indeed, we do not hesitate to express our entire conviction that the prize-holders will find in this Exhibition a larger number of good pictures than will be at their control in either of the other exhibitions of the metropolis—not excepting even the Royal Academy—where, it is well known, a large proportion of the better order of works are never found "for sale." We therefore strongly recommend those who may have had the luck to obtain prizes, to visit the Free Exhibition with little delay.

We are forced to abridge our introduction—which the novelty of the plan and the importance of the experiment might have drawn to greater length; we must also of necessity condense our notices of the works; for inasmuch as the Exhibition did not open until the 24th of the month, we have found it somewhat difficult to avoid the necessity for postponing our review. This circumstance will also suffice to explain the mode in which it is here treated; the catalogue not having been prepared before we were compelled to send our report to press. Such of the Contributors as we omit will thus be enabled to account for the omission.

J. D. WINGFIELD exhibits three compositions, having for their subjects the garden pic-nics and greensward festal assemblages, which he paints with so much grace. One of these is a large picture, in which are seen agroupments of figures in a garden scene, within the shade of some lofty trees. The figures forming the various companies and coteries are very numerous, all attired in the costume of the last century, which is drawn and painted with much taste and accurate knowledge. Another picture represents a party about to embark on the lake at Fontainebleau; and a third shows a portion of the garden at Hampton Court, with a section of the palace, a representation not to be mistaken, deriving life also from similar figures. The titles of these works respectively are—'View near Queen Mary's Bower—Hampton Court'; 'Scene near the Diana—Bushy Park'; and 'Henri Quatre à Fontainebleau.'

W. OLIVER. This artist exhibits many views of the class of subject which we are accustomed to see by him, but they are certainly superior to any he has ever exhibited in oil; one especially, 'The Bridge over the Nar,' is an admirable production, presenting a foreground occupied by a stream, a bridge, and a tower, beyond which opens a view of a mountainous country. The feeling and execution of the work are beyond all praise. The water is well painted, and the substance of the tower and the bridge effectually throw off the more distant parts. Another work, 'View in the Valley of Luz—Pyrenees,' presents a view of a mountainous region in which is introduced the effect peculiar to high lands—portions of the mountains veiled in clouds. Other works by this artist are—'Custom House in Bavaria'; 'Entrance to Dinart, on the Meuse'; 'Quimperle in Brittany,' &c. &c.

A. AGLIO, 'Moses descending from the Mount.' A very large composition, in which Moses is seen descending to the assembled people, having the tablets in his hand. We find also under the same name 'Alice and Harriet Carker,' and 'Check-mate from Nature.' 'Two Blacksmiths playing Chess on an Anvil.'

ROBIE, 'Les fleurs sont les Etoiles de la Terre.' A small picture, the production of a Belgian artist. It presents only a wreath of flowers cast over a piece of stone carving, and consisting of roses, poppies, and other common flowers, relieved by and interwoven with leaves; the whole composed and painted with exquisite feeling.

R. R. McLAN, 'Highland Girls Grinding Corn;' a picture in which is described the most primitive method of preparing flour or meal. The mill consists simply of the upper and nether stones, the former of which is turned by means of a piece of wood inserted near the edge. Two girls attend to the grinding process, while a boy standing by serves the mill. The figures are characteristic and most substantially painted, and the interior in which they are circumstanced, with its catalogue of humble but useful items, is in itself a masterly study. Also, 'A Highland Funeral,' in which the corpse, borne on the shoulders of kinsmen, is about to be carried across a river, followed by the piper, who heads the mourners, playing the customary air. This picture was painted from nature, among the braes of Lochaber, the stream representing the river Spean. There is also a 'Highland Whisky Still;' and a very remarkable composition—'Highland Cearnich defending a Pass.' In short, the works of this artist illustrate the habits and traditions of the Highlands with truth unimpeachable. These works declare marked improvement; the subjects are original and deeply interesting; and the execution manifests thought and labour well directed.

ALFRED CORBOULD, 'Trespassers.' A picture composed of portraits of a bay horse and chestnut pony, both animals accurately drawn, and painted in close imitation of nature. It appears both animals have strayed out of their straw-yard or paddock and have found their way to the garden in front of a country mansion. They are described with many of the best qualities of animal painting; they have breadth, freedom, movement, and substance. We find by the same hand 'A Cow and Calf,' two heads, 'The Loose Box,' &c. all animal subjects, executed with much truth and feeling.

HABLOT BROWNE exhibits 'Little Paul,' a subject, as the title imports, from Mr. Dickens' 'Dombey and Son.' The little boy is life-sized, and with the view of getting rid of the impracticable cut of ordinary attire, wears a kind of white drapery. He is in a kneeling or sitting position looking upwards, the highest light falling on

the features—the rest of the composition being kept down. The picture is—as it should be—the head, and here is a centre of ineffable sweetness which has clearly been attained only by great labour and study; but the general colour of the picture is not such as to do justice to the head.

G. G. BULLOCK exhibits 'Diogenes.' A life-sized study, especially of the head of this famous old snarler, who is looking for his phenomenon—his honest man. This head has been painted with very great care, and is worth a change which we forthwith suggest—Diogenes did not carry his light in an English stable lantern, but in a portable candlestick of a form more simply graceful.

F. HULME, 'The Place of Embarkation.' A suggestion from the garden terrace at Trentham, a seat of the Duke of Sutherland. The terrace-wall is surrounded by water, to which there is a descent by steps, near which is a boat, and necessarily figures. Upwards the canvas is filled by the luxuriant foliage of ancient and wide-spreading trees, a group of which in shadow on the right, relieved by a sky painted with masterly feeling, presents a most striking feature in the picture. The style of this work is throughout independent and vigorous. By the same artist is also 'The Watering Place,' the items of which are simply a wayside spring and a group of trees. This is an extremely graceful production, perhaps a trifle too red in the foreground. Another picture has for its subject 'An Old Water Mill,' with its accompaniment of trees and other appropriate objects, painted with a care and nicety equal to those of the preceding works, and with the like good results.

E. J. NIEMANN, 'The Thames at Maidenhead.' The pictures of this artist appear here with qualities which we have never before recognised in them, that is, they are in everything so much superior to all works which have been hitherto exhibited under this name, that it is difficult to conceive how so sudden an approach could be made to the best and rarest expressions of Landscape Art. The material of this picture is extremely slight—everybody knows the scenery of the Thames—but it is dealt with in a manner so exquisitely tender, and so beautifully contributive to the effect proposed, as to challenge comparison with works ranked as the best in its own particular class. The immediate objects and distances, the water, trees, and sky, are all harmonised into an enchanting effect which is very seldom accomplished; indeed, the mellow repose of this picture is a triumph of Art. Another landscape, by this artist, gives a distant view of Norwich, on part of which a storm-cloud has burst. The work is most carefully worked out, and from the left the gradual retirement to the distance is finely felt. Another picture is entitled 'The Thames near Marlow,' also a Composition, both of which partake largely of the advancement of which we speak.

S. R. PERCY. We have, for some years past, noticed the works of this artist, and every year we have seen material and beneficial changes in them; but never with so much advantage as in this Exhibition. The first we find here, 'Gipsies in the skirt of a Wood,' is a diligent study of Nature. The composition exhibits a screen of trees which ranges from the left to the right, affording a play of light and shade which nothing but the closest observation of truth can dictate. The picture is large and most elaborately finished; and shows, in the foreground, a luxuriance of wild vegetation, beautifully described.

C. DUKES. By this artist is a 'Scene from the Gentle Shepherd,' the largest composition he has ever exhibited; it must also be added the best in colour, drawing, management, and manipulation. The scene is a cottage interior, containing three figures, two of which are girls, who are dressing, almost semi-nude, in the presence of the third, Gaud, who is seated smoking. The illustrated passage is from the second scene of the fifth act; the two female figures representing Peggy and Jenny, the nearer of whom is certainly objectionable in treatment, as being too much exposed to the observation of the third party; a circumstance much to be regretted in a work of such high merit. Other excellent productions by this artist are 'Abstraction,' and 'The Temptation of St. Anthony.'

J. G. MIDDLETON, 'Scene from Sir Walter Scott's novel of 'Woodstock,' the family of Sir Henry Lee waiting the Return of Charles the Second at the Restoration.' This is a truly memorable passage in 'Woodstock,' and so accurately has

the artist caught its spirit, that the source of the picture is at once declared.

T. S. ROBINS, 'Helvoet Sluys—Coast of Holland.' The town is seen on the right of the composition, the left being open to the sea. It is high water, and craft are standing in for the harbour. The distant sky is darkened by a rain-cloud, but in the nearer parts there is a valuable diversity of light and shade. The short chopping movement of the water is well described; it is liquid and true in colour. Another is 'Too late for the Ferry, Brill, Coast of Holland,' in which is represented Brill in the distance, for which the ferry-boat has just set sail. The boat lies extremely well in the water, a nicety which can only be attained by long and close observation.

DAVID SCOTT, R.S.A., 'The Belated Peasant.' We see enough of this picture to observe that it is an emanation of genius; but it is so indefinitely worked out that it is impossible to distinguish its parts. It represents, we presume, a "tint" wanderer, who has become the victim of wicked gnomes and fays. In elfin mythology and mystic poetry this painter possesses an imagination of vast resources. A large and complicated work by the same hand is—'Peter the Hermit preaching the Crusades.' This picture is crowded with figures; but the conception of Peter is erroneous, the impersonation being grotesquely demoniacal: it is, however, a work of power; every part of the canvas bears the impress of enthusiasm.

Mrs. MC IAN, 'The Lesson.' A lady is here seen receiving a lesson in archery from a burly Friar Tuck-looking personage, a veritable clerk of Copmanhurst. She is elegantly attired in mediæval costume—tastefully bonneted, and wears a feather of the Argus pheasant as a plume. This lady exhibits also 'The Little Sick Scholar,' subject from Dickens' 'Curiosity Shop.' The poor child is lying on a bed, and the schoolmaster is bending over him. Nell has taken his hand, but turns away her face to conceal her tears. The expression in the features of the child is truly according to the text 'of heaven, not of earth.' The picture is finely painted, and the theme has been exquisitely felt and rendered.

J. PEEL, 'Richmond, Yorkshire.' This is the best production which the artist has ever exhibited. It is a distant view of the town from an eminence which commands a most extensive prospect of a beautifully wooded country, closed by an airy horizon of high land. The unshrinking breadth and unquestionable truth of the picture are beyond all praise—there is sunshine without any extraordinary forcing of tone—and air unvitiated by any dirty obscurities, being in short a production of rare excellence. Under the same name are exhibited other smaller pictures of great merit, as 'Near Clitheroe, Lancashire,' 'Near Greta Bridge, Yorkshire,' 'Grasmere, Cumberland,' &c., all works consisting especially of wooded scenery, which is painted with much good feeling.

R. B. DAVIS, 'The Brookside Harriers' and 'The Outskirts of a Fair' are exhibited under this name, pictures in which the animal-painting, especially, has many merits.

G. A. WILLIAMS contributes many valuable and beautiful *morceaux* of sylvan landscape, in which the professed aspects—sunshine or shower, noon-tide or eventide—are felt and rendered with true poetical sweetness. An 'Autumnal Evening' shows the deepening twilight of an evening at the end of September, it may be, for the trees are yet only matured in their mellow hues, not stripped of their leafy honours. The components are truly unassuming, but their reality is undeniable; a public road, apparently the entrance to a village which is hidden by trees,—this is the subject-matter, but the subdued evening light is the charm of the picture. Other contributions are a 'Hop Garden in the Weald of Kent'; 'Near Shiplake'; a 'Bit from Nature,' &c., &c., all bearing evidence of close counsel with Nature.

A. GILBERT, 'Night, a River Scene,' shows the water occupying the nearest portions of the composition, on which is a boat with figures. On the left are a mill and trees, and on the right the moon is rising behind groups of pollard willows; and this is the point whence is admirably distributed the light which breaks so effectively upon the objects. It is a small picture, but it has qualities not excelled in the best productions in which this phase of Nature is treated. The artist contributes 'A Mill and Lock at Shipley, Berks'; 'On the Banks of the Thames,' a work especially

beautiful in a foreground study of docks and herbage, the expression of which could be dictated only from the school of Nature.

J. C. BENTLEY, 'Landscape.' In this composition the principal object is a windmill standing on the brink of a river, which occupies the nearest parts of the view; on the right there are also trees and a farm-house, the whole glowing under the effect of a summer evening. It is, however, in the water that the strength of the picture lies, and this is represented with a brilliancy which we seldom see; indeed, the colour of the picture generally is highly successful. We find by the same hand a 'Scene below Pont Aberglasslyn, near Bedgellert, North Wales'; also, 'the River Ure, at Hackfall, near Ripon, Yorkshire'; a subject judiciously selected and worked out with a perfect apprehension of the beauties of river scenery.

O. CAMPBELL, 'Christ and the Two Disciples Journeying to Emmaus.' This is a large picture professing a treatment simply according to the letter of Scripture.

ANN PAULSON, 'Fruit.' A pine, a melon, currants, leaves, a vase, &c., painted in close imitation of nature. This lady exhibits also 'The Upset Basket,' another fruit composition displaying the same power and truth.

J. F. PASMORE, 'The Shooting Pony.' A small picture showing the head of the animal over a style; he is held by a little girl, who holds hay in her apron. The style of the picture is vigorous, and in colour it is luxurious and even brilliant. There are, by the same artist, 'the Young Gleaner'; a 'Portrait of a Scotch Terrier'; a 'Study from Nature,' &c., all executed in a decided and substantial manner.

JOHN THORPE, 'The Timber Carriage.' A wooded scene, in which appear horses drawing newly cut timber up a bank. The action of the animals in the difficulty of their task is strictly natural; and the other parts of the work, although sketchy, bear a strong reference to reality. Under the same name appear also 'Evening,' and 'On the Wey, near Guildford,' all bearing evidence of out-of-door study.

G. HARVEY, 'A view of the Hudson Valley from the Terrace fronting the Catskill Mountain House, New York, on a calm Summer's Afternoon.' The height of the rock whence this view is taken is nearly three thousand feet, we are told, and the distant horizon nearly sixty miles off. This is a picture which has been executed with great labour, and has the appearance of being an accurate representation of a very rich country. Another very remarkable picture by the same artist is 'Sunrise above the Clouds, seen from the Catskill Mountains'; it is a record of a very extraordinary effect, rendered, we doubt not, with perfect accuracy.

W. and H. BARBAUD, 'Boy Watering Horses.' Those parts of the animals that are lighted, that is—the hind quarters, are extremely well drawn and painted. We find by the same artists other subjects, as 'The Straw Yard,' 'A Highland Party,' and especially 'A Royalist Family taken Prisoners by the Puritans,' a large composition displaying numerous figures so disposed as to tell with great clearness the proposed story.

P. W. ELEN, 'A Country Lane, Beamsley.' A study exhibiting much skill in dealing with landscape material. 'A Forest Path' by this artist has much of the appearance of having been painted on the spot, as being free and effective.

T. F. DICKSEE, 'Sunday Morning.' This is a small half-length—a young lady attired as in the costume of the latter part of the last century. It is painted with the utmost delicacy and neatness; indeed, of this charming figure we must say, that we have never seen one that has given us more unqualified satisfaction. The features are admirably delineated and coloured, and the satin dress is imitated with singular accuracy.

F. M. BROWN, 'The First Translation of the Bible into English.' This is a beautiful and valuable production, brought forward in the manner of fresco, with a marked feeling for the style of the early Florentine school. The impersonations are seated on the right—John of Gaunt, Duke of Lancaster, the patron of Wicliffe, whom he hears reading his translation of the New Testament in the presence of Chaucer and Gower. John Wicliffe occupies the centre of the composition, holding before him the book from which he reads, and Chaucer and Gower are presented in profile on the left. John of Gaunt wears a velvet tunic, blazoned with the arms of England, and on his right hand

sits his Duchess. The composition is semicircular, the spaces being enriched by gilding. This is, perhaps, the most entirely successful production we have ever seen in this manner of Art. The aspirations of the old schools are inimitably rivalled and, we confidently say, surpassed in qualities at which they only aimed. A higher praise on a work of Art we cannot bestow.

MRS. OLIVER, 'Richmond, in Yorkshire.' A large and elaborate work, affording a view of the town from the opposite side of the river, whence the castle appears, as usual, a prominent object. Besides this picture, this lady exhibits others, as 'On the Meuse,' near 'Minster, Kent,' &c., &c.

ALEX. CHRISTIE, 'The Despair of Othello.' A picture of very great power, in which we see Othello the moment after having killed Desdemona. It is most powerful in conception, and not less so in execution.

A. W. WILLIAMS. This artist exhibits several beautiful productions—exquisite in colour, and original in execution; one, remarkable for valuable qualities, is 'Gathering Acorns in Windsor Forest,' others, also admirable in their close imitation of nature, are 'Homestead on the banks of the Medway,' 'Osiers and Homestead on the Thames.'

W. B. JOHNSTONE, R.S.A. This artist contributes several works remarkable for vigorous style.

SIDNEY R. PERCY. By this skilful painter we find valuable contributions, as 'In the Meadows near Henley,' 'A Sketch from Nature,' with others; but, above all, 'A Timber-yard at Chiddingstone, Kent.'

E. WILLIAMS, Senr. 'The Gypsies' Home,' and 'Cattle fording a Stream,' by this veteran artist, are, we truly believe, better than anything he has ever painted; these charming productions it is impossible to excel in their incomparable truth.

H. McCULLOCH. This artist contributes a landscape of infinite grandeur entitled 'Misty Corries,' a wild passage of Highland scenery, here treated with a sublimity rarely seen.

ROBERT M'INNES. 'A Scene in Italian Life' is a composition of many figures, assembled as on a festa, or occasion of family rejoicing. The work is most elaborately and carefully executed.

J. E. LAUDER, R.S.A., 'The Rev. B. H. Kennedy, D.D., Head Master of Shrewsbury School, and Prebendary of Lichfield,' a portrait of this accomplished scholar, remarkable for its striking resemblance. 'The Toilet,' 'The Ballad,' &c., are also remarkable productions by this artist.

R. S. LAUDER, R.S.A., exhibits many charming and powerful works, especially 'The Evening Star,' presenting a single figure of exquisite sentiment and masterly treatment.

MARSHALL CLAXTON contributes various works of excellent quality, as 'The First Death,' 'The Sepulchre,' 'Zephyr and Aurora,' &c. &c.

E. J. CORBETT, 'A Normandy Peasant,' and especially 'A Study from Nature,' a passage of sylvan scenery certainly painted on the spot.

MRS. ROBERTSON, 'Moses.' The passage here illustrated is from the second chapter of Exodus, 'And when she could no longer hide him she took for him an ark of bulrushes and daubed it with slime and pitch and put the child therein.' The composition follows literally the scriptural description; the ark containing the child is placed on the ground, and the mother, the daughter of the house of Levi, stands over him, and behind her other figures, which contribute to the composition. This lady has exhibited but few large pictures; those which are here differ in style from the works we have been accustomed to see. Besides this picture there is 'The Virgin Mary,' a life-sized figure, distinguished by a free and masterly style of execution; perhaps too sketchy, and presenting a singular contrast to the nice finish we have seen in the exquisitely painted small full-length portraits she has from time to time exhibited.

NANCY RAYNER, 'The Retainer's Gallery, Knowle.' Thus the name of the artist stands in the catalogue; we had almost said the work was too vigorous for a lady. This remarkable old corridor is represented in its present state of decay—the flooring being broken, the fretwork injured, with other marks of wear and tear. It contains antique furniture, and is chequered with an agreeable disposition of light and shade.

There are yet many works we should feel much pleasure in noting, but a want of space compels us to close our notice. The contributors of Sculpture are SHARP, EARLE, MALEMPRE, AGLIO, and CORBOULD.

We have thus recorded with exceeding satisfaction the results, as far as they can be as yet ascertained, of this attempt upon the part of artists to elevate their position and achieve independence, by acting together for mutual encouragement and support. They may avail themselves of all the experience of other societies by which they have been preceded, learning what to avoid as well as what to copy. We earnestly hope they will be careful to remember both what to imitate and what to shun. At all events, they have made a good beginning: without instituting comparisons, we are justified in stating that, taken altogether, this Exhibition will be, next to that of the Royal Academy, the most agreeable treat of the metropolis in the way of Art. Its distance from the heart of the city we do not consider a material drawback; it is in the centre of the wealthiest locality of London; and the means of reaching it from all parts involves but a very trifling outlay of either time or money.

A "Free Exhibition," in the ordinary sense of the term, it certainly is not; it will, however, be opened to the public, without any charge, after the 26th of June for a period of about six weeks. This in itself is a great boon; and we cannot reasonably expect it to be greater, considering the many and heavy expenses which the Committee of Management have been compelled to incur. Each artist, indeed, pays for the space he occupies (this is the prominent feature of the Society, by which an artist is enabled to arrange his own pictures—in fact, without perpetrating a pun, to hang himself); but the amount thus obtained must fall far short of that which is requisite for the proper conduct of the Institution, to say nothing of the very large rent of premises so situated and so extensive.

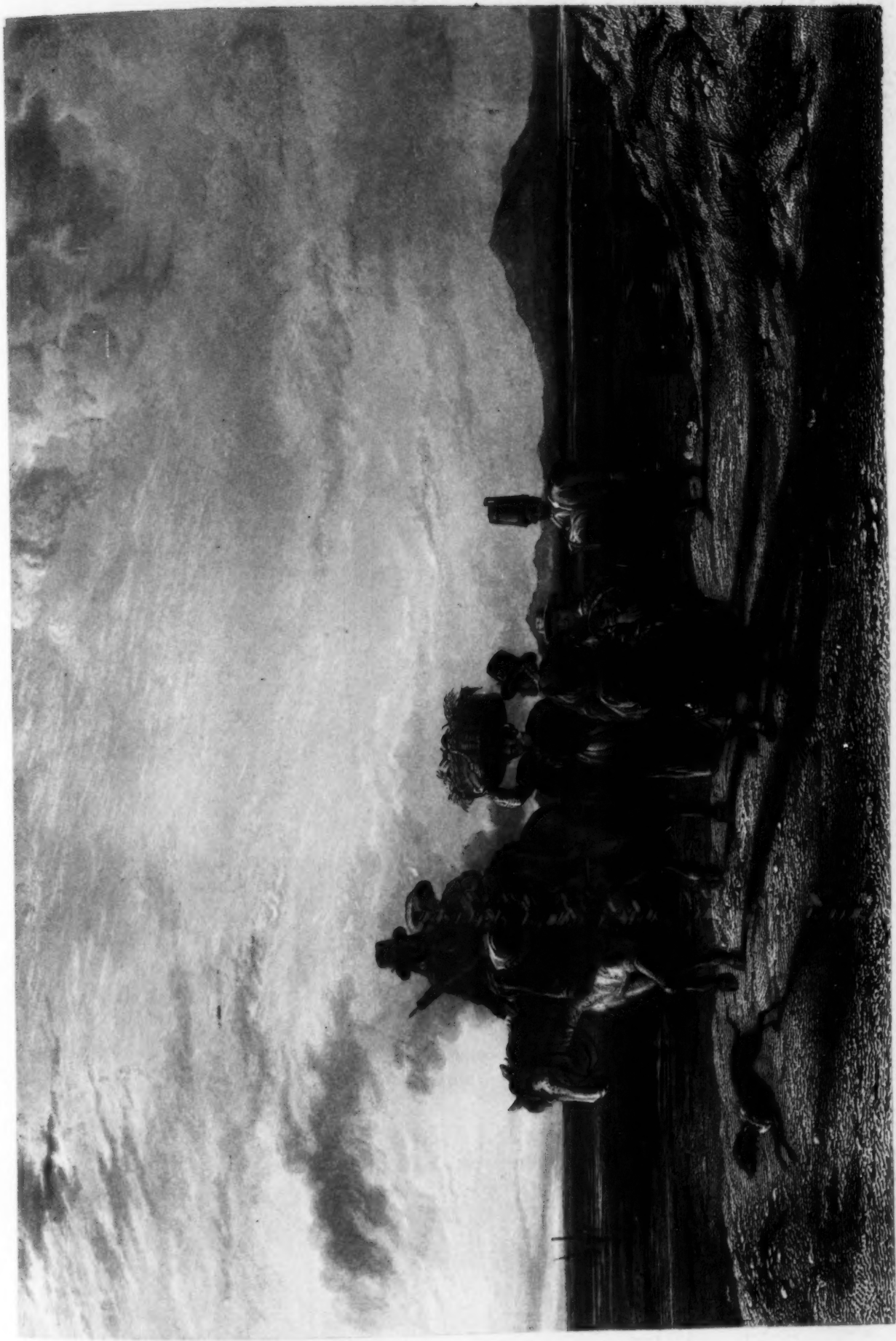
We trust the public encouragement of this "Free Exhibition" will be such as to lead to large improvements next year. The artists who there exhibit are precisely such as patronage cannot fail to strengthen; here will be found the pictures that year after year will augment in value; here are assembled the younger men to whom timely aids will be more effective than years of unappreciated study; here the sustainers of British Art will find prepared the ground where the seed may be planted which cannot fail of its recompense in due season.

Viewed in all lights, this Society promises well: we can only wish it that which it will only want—many visitors and many purchasers.

CROSSING THE SANDS.

PAINTED BY W. COLLINS, R.A. ENGRAVED BY W. RADCLIFFE.

Few painters of our school have more faithfully described the beauties of English scenery than Collins; and consequently, his works have a peculiar claim on English tastes and sympathies from the strong appeal which is made to them. How effectually this appeal has been answered, may be inferred from the popularity he enjoyed when living, and from the eagerness wherewith his pictures are coveted now that the hand which wrought them can work no longer. Collins rarely looked for subject-matter for his pencil beyond our own fruitful land. An enthusiastic admirer of Nature, and a devoted worshipper at her shrine, he found in our glens and pastures, our rivers and coasts, abundant materials for the exercise of his genius, requiring only the hand of a master to develop in all their exquisite varieties. The diversity of subject he selected, and the success which attended him in all, showed his capability of grappling with whatever he undertook; but perhaps no class of his works obtained greater popularity than his "Coast Scenes," one of which we here introduce. It represents a group of Welsh peasants crossing a long extent of low sands at early morning, on their way to market. The materials composing the picture are slight, but well put together. The lengthened shadows of the figures thrown across the foreground sufficiently indicate the time of day, and give a peculiar brilliancy to the entire composition. The original picture is in the possession of Mr. Joseph Gillott, of Edgbaston, near Birmingham, whose taste has led him to secure some of the most charming works of our best painters. Mr. Radcliffe, to whose hands we entrusted it for engraving, has ably performed the task allotted him.



CROSSING THE SANDS.

ENGRAVED BY W. RADCLIFFE FROM THE PICTURE BY W. COLLIER, R.A.
IN THE COLLECTION OF J. GILLOTT ESQ. OF EDINBURGH.

Proof in
India Paper 4/6

ORIGINAL DESIGNS
FOR MANUFACTURERS.

In presenting to our readers another series of Original Designs for Manufactures, it gives us no small satisfaction to be able to say that our past exertions in this department of Art have been pregnant with every beneficial result. Some of the subjects we have engraved have already been



executed, and others are in course of preparation. In the first case, success has attended the Manufacturer's labour; in the second, it may, we believe, be anticipated. This is our reward for much care and anxiety in selecting, from among an always increasing assortment of designs, those which

most deserve the palm of excellence, and are most suitably adapted to the taste for British Art. The advancement of the latter we have long endeavoured to foster, and especially by offering to the public our series of Designs, giving to it the advantage of adopting them, as a means of proving that "a thing of beauty" will always bring full remuneration to the Manufacturer, and amply repay him for all difficulties he may encounter in perfecting it. The first design on this page, by H. GREEN, is for a beer-jug, which it is proposed to execute in earthenware. The idea of it is exceedingly simple: the ordinary jug formed of wood and used in many parts of the country is still refined upon in character, while from behind the hoops which encircle the vessel spring leaves and ears of wheat. These, we doubt not, would have a good appearance in comparatively high relief. The jug is, upon the whole, an ingenious and favourable specimen of what may be done in Decorative Art with sharp lines and angles, discarding almost entirely the curves which in a general way seem to be regarded as positively essential to gracefulness.

DESIGN FOR A WATER-JUG. By H. FITZ-COOK (4, Baker Street, Lloyd Square).—Among the most beautiful productions of Nature, are those plants which rise from the banks of streams and rivulets; and perhaps none, both from its innate beauty, and from the associations which poetry and mythology have flung around it, is more agreeably introduced as the ornamentation of an object with which water is somewhat connected, than the Narcissus. In the accompanying design it appears as the principal feature in a water-jug, of the outline of which something must be said. It possesses all the exquisite feeling of the antique without being a copy from it, and yet shows how infinitely capable of variation are beautiful forms, even in an article which seems of all others to have most attracted the attention of designers from the immortal Flaxman down to our Continental manufacturers,

whose performances have been less the result of well-directed study, than of a morbid craving for novelty, which cannot be too warmly repudiated.



DESIGN FOR A CONSOLE TABLE. By M. JEAN-NEST.—This is a design, in praise of which, much is to be said. It contains not a single line or form which is broken or ungraceful; and there is a harmony, a "oneness" in the composition which is always desirable but seldom attained. There seems to be in its development a method of making one member tell with regard to another, which the English designer will do well to consider. We

believe that in Decorative Art a principle to be adhered to exists as palpably as in the higher walk of historic genius. Where this principle shows itself, an object will inevitably please; where it is found wanting, admiration also absents herself. To return to the console—it is the intention of the artist that it should be executed in papier mâché, and be covered with a marble slab of a "profile" shape, indicated by the shading of the drawing; a drawer should occupy the thickness of the upper portion. In the front of the console is a bas-relief of two children with an ornamental frieze of "late" but graceful Italian. Besides the two children are also introduced two female figures holding doves, and terminating in arabesque ornament, entwined at the base with the tails of dolphins. These, in the form of Caryatides, support the two extremities of the console. The centre of the lower portion of this piece of furniture is occupied by a group of children playing with a swan, while a concave plinth unites and supports the whole.

The entire composition is bold and effective, full of rich ornament, yet in no way frittered by elaborate detail: it would afford a fine subject for the wood-carver.



DESIGNS FOR COFFEE-CUP AND TEA-CUP. By H. FITZ-COOK.—These designs are an attempt, we



think a successful one, to impart consistency and finished the basis of this design, the body being

breakfast-table. The Coffee-cup, intended for china, should be gilt in the interior, and along the lower serrated rim. The coffee plant modelled round it would look beautiful with its brown berries, pure white flowers, and leaves of brilliant green. The teacup, ornamented with the tea plant, is of course destined to form part of the same suite.

DESIGN FOR A BUTTER-DISH. By H. FITZ-COOK. No allusiveness has been aimed at in the production before us, beyond the appropriation of the buttercup and the cowslip. All conventional ornament of any School has been scrupulously avoided. Nature and Nature only, has been the artist's source of invention. The idea is graceful, and the manner in which it has been carried out exceedingly praiseworthy.

Our next engraving is another appeal to Nature, being—

A DESIGN FOR A PEPPER BOX. By W. HARRY ROGERS.—The "black pepper plant" has fur-



elegance to articles that are indispensable to the formed of its leaves, and the upper part, displaying



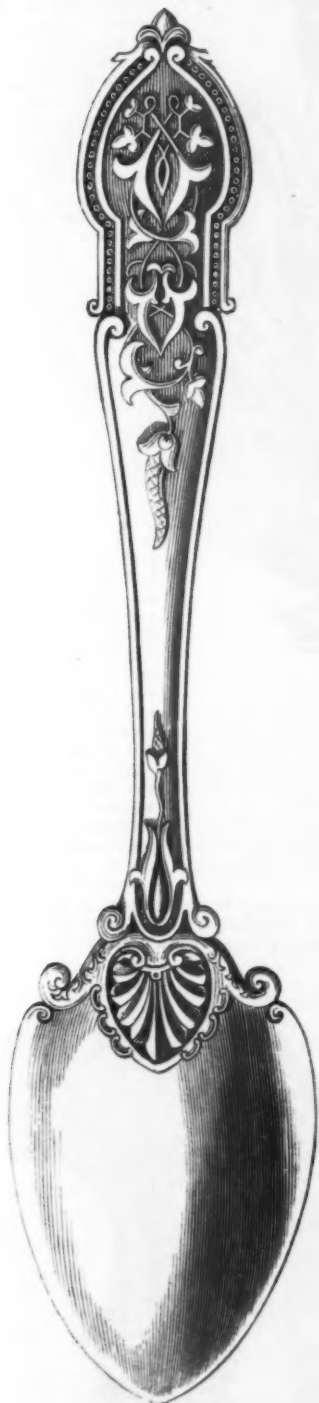
the perforations, being a representation of one bell or cup of the blossom.



DESIGN FOR A HYACINTH-GLASS. By W. HARRY ROGERS.—The principal merit of this design consists in its presenting a deviation from the accustomed form. Its decoration is simple, but elegant; a series of sprigs of the convolvulus, executed in polished glass, entwines round a vase of the same material, but which, from being ground, harmoniously contrasts with its ornamentation.



Our last page of designs for the present month, we open with a SPOON and KNIFE, from the designs of Mr. WILKINSON, 1, Albert Place, Birmingham. In these compositions, the style of the "Alhambra,"—a style perhaps more than any other susceptible of gorgeous magnificence, has been employed, and we think appropriately, considering that the objects it decorates, a spoon and fork of silver or gold, are simply objects of luxurious refinement. Only, however, those portions of the "Moresque" which are in themselves graceful, have been here introduced. The manner in which the flowing lines and the uniformities bear upon each other, offer a very pleasant contrast. We like also the banded rim



which connects the raised centre of each handle with its edges; the form of the blade, too, if not entirely new, is certainly good. Upon the whole, it cannot be doubted that these designs would "tell" well in execution and would not be very costly to produce. The artist is a die-sinker.

DESIGN FOR A KNOCKER. By W. HARRY ROGERS.—The Italians of the 16th century were imbued with a desire to give to every object with which they were surrounded an ornamental and artistic character. Our Continental neighbours

have of late years attempted a revival of the principle; but the florid designs of French artists ill assimilate with the bold and pure outlines which our ancestors were wont to adopt. A drawing for a knocker is now offered to our manufacturing readers, having no pretensions to allusive enrichment, but possessing very much of imitative beauty. It would form an agreeable adjunct to any building in the Italian style.

DESIGN FOR A SET OF FIRE-IRONS. The upper parts by H. FITZ-COOK, the lower by W. HARRY ROGERS.—The present design, for objects which have long called for reformation, needs but little explanation. The figures, suggestive of the positions they hold, represent Vulcan in the act of forging the bolts of Jupiter, Pluto accompanied, according to classical authority, by "harpies," and Charon holding his badge of office, the oar. The ornamentation is strictly "Italian," and drawn with much

feeling. The upper part of the tongs presents two flambeaux, and the lower part, intended for grasping, is worked into the feet of animals or



birds. It would rejoice us to see introduced into subjects which have never claimed the artistic attention due to them, the evident improvement which these drawings suggest.



THE WOOD CARVINGS OF MR. W. G. ROGERS.

It has often been our pleasant duty to lay before the public selections from the works, in carved wood, of Mr. W. G. Rogers,—productions alike interesting to the man of taste, from their skilful arrangement, to the connoisseur, from the knowledge of historical Art which they evince, and to the Manufacturer, from the suggestiveness which they invariably carry with them: but never have we had occasion to engrave so elegant and laborious a work as the accompanying frame, though our efforts give but a dull and feeble notion of the original. It has been recently executed, entirely in box-wood, for Mr. Norman Wilkinson, and is sacred to the portrait of his mother. The taste and munificence of that gentleman, in his princely commission, and the manner in which the artist has carried out his views, purely assimilate. Here are nothing but flowers, as they grew in their native wildness,—nothing intervenes between the mind and Nature; no meretricious ornament disturbs the simplicity, the repose of associations, which a contemplation of the whole incites. Flowers they are, if ever there were such in our woods and gardens. There is nothing wooden about them. The jessamine and honeysuckle throwing out their tender stems where they will; the full-blown rose, from which the bee is imbibing his nectared food, and the opening tulip, are marvels of daring and delicate workmanship. In the lower part of the frame a lock of hair is inserted beneath plate glass; this is con-



nected with the rest by a garland of lilies of the valley.

Mr. Rogers had the honour of submitting this specimen of Modern Art to Her Majesty and Prince Albert, at Windsor Castle, and His Royal Highness in particular expressed his surprise and admiration at the perfection of taste and finish which the frame evinced. Its dimensions are 2 ft. 6 in. by 1 ft. 8 in., and the flowers project 4½ ins. from the wall.

Of other works by Mr. Rogers we select three brackets, in three different styles; the first is an adaptation of the manner of our great National wood-sculptor, Grinling Gibbons: it is entirely composed of fruit and flowers, excepting that, in a natural and playful manner, a little bird is stealing a grape on one side. The second bracket displays a new combination: the boy who is sitting in a rich mass of foliage, is executed in white porcelain, and the rest of the object is gilt, and abundantly burnished:—the effect of this combination is extremely good. And it is not improbable that the plan will be very generally adopted, for the white porcelain inherits from its connection with the bright gold a richness which well atones for the absence of colour, and the reflection imparted to the metal itself is particularly elegant. In carrying out the idea, however, of which this bracket is suggestive, considerable judgment is required as far as arrangement is concerned, that neither

material may be predominant to the detriment of its companion. Mr. Rogers has been successful in choosing the "Via Media."



MIDSUMMER EVE: A FAIRY TALE OF LOVE. BY MRS. S. C. HALL.

THE two engravings on wood contained on this page, complete the series of twelve of the larger size which illustrated the published volume, but did not appear in the ART-UNION during the progress of the story through that work. They are now introduced into it, in consequence of the request of several of our subscribers, who desired their possession without being compelled to purchase the book to which they were additions. So far we have met their wishes; but we may presume to add, in justice to the publishers, Messrs. Longman, that the volume has been expressly "got up" as a "gift-book," and that much cost has been incurred to render it in all respects worthy. It is, indeed, a very beautiful specimen of topography and binding, as well as of the Art of wood-engraving: and our readers need not be told that in its completed form it may be a desirable present from those who, having perused it in this journal, know its merits and value. The title-page, which precedes this, is from the pencil of M. LECURIEUX, an artist of France, whose generously professed contribution it was. The engraving above is from the pencil of Mr. R. HUSKISSON, to whose genius the tale is very largely indebted. Few stories have indeed owed so much to Art; and no writer has felt more grateful to artists for assistance to that which, if not the best production of the author, is at all events that upon which she bestowed most care, and which had, from the commencement to the close, her whole heart.



PAINTERS' ETCHINGS.

THE history of the life of A. WATERLOO, observes Bartsch, in the "Peintre Graveur," vol. ii., is little known, and even the place of his birth is doubtful. According to Descamps he was born in the year 1618, according to some, he first saw life at Amsterdam, to others at Utrecht; but it is known, however, he lived for many years in the environs of Utrecht, and died in poverty in a hospital near that city.

This artist painted landscapes and executed drawings, which are in great request; but he mainly owes his reputation to his etchings, of which he executed a considerable number with great delicacy and taste, from drawings made from Nature, the subjects being principally chosen from the environs of Utrecht.

His favourite subjects were wood-scenes, which he designed with a master's hand and with unvarying fidelity to Nature, especially as regards the character of the foliage of his trees. He rarely selected subjects of great extent, principally confining himself to some forest nook or the banks of a brook, an isolated village, a canal bank, or some secluded hermitage.

The one thing wanting in his plates, is a good effect of light and shade; the lights being scattered, and without breadth. He was not skilled in the representation of the human figure or of animals; and according to Houbraken, borrowed these from Weenix and other artists. He, however, seems, as far as he could, to have avoided the introduction of any representation of life in his plates.

As an engraver, his manner was unlike that of any other. In general he bit in his plates with one uniform delicate tint, not stopping out his distances and middle ground, relying on his graver alone for giving force and effect to the darker shadows. He made much use of the graver, which he managed artistically, to give effect and force to the foliage and trunks of his trees; and as most of his plates were very delicately bitten in with the aquafortis and finished as to parts with his graver, the result has been, that when the plates become at all worn, the impressions are very defective in harmony; these, however, are usually considered as having been retouched, it being supposed that the touches with the burin were added by some other engraver. In truth, these strokes so effective in good impressions and when producing the effect designed by the artist, in the impressions from the worn plates appear dry and heavy, and harmonise so ill with the worn-out faint tints of the etching, that amateurs are sometimes accustomed to consider them as the productions of a plate retouched by an unskilful hand. The mode of ascertaining the fallacy of this, is to compare a good impression with one which is worn, and then it will appear that the strokes of the graver are the same in both, and that the difference in the appearance arises solely from the finer work being obliterated. There are but few impressions which have been retouched with the graver by another hand, and these only in the dark shadows, and rarely in the stems of the trees, and never in the foliage.

But the principal retouchings have been effected by rebiting, that is, when the plate has been worn away, by covering the plate again, and submitting it to the aquafortis. Unskilful collectors are led to admire impressions from these plates, taken in by their blackness, in which they seem to see the virgin freshness of an early impression. These, however, on a careful inspection, are soon discovered to be worthless. The rebiting has destroyed all the delicacy of the original and all the gradations of

tone; the distances are as marked as the foregrounds, and the whole is but a series of uniformly heavy masses of shadow and strong lights, all the delicate half-tints and the sharp shadows in the foreground being destroyed. The complete Works of Waterloo consist of 136 plates. There are few painters' etchings more generally met with; yet really fine impressions, in which the whole harmonious effect designed by the master appears, are now rarely to be obtained.

ALBERT VAN EVERDINGEN was born at Alkmaar, in 1621, and was the pupil first of Roland

a man of respectable character and good conduct (rare in painters of his country), arrived at the dignity of a deacon of the Reformed Church in his native city, and died in 1675, at the age of 54.

Bartsch says that the number of plates he engraved is uncertain, but he describes 162 prints, 103 of them are landscapes, which appear to have been drawn from Nature, representing principally hamlets, villages, woody, rocky, and mountainous scenery; these are wild and without accessories and have an austere appearance of Nature in them. The vast variety of his scenes is only equalled by



Savory, then of Peter Molyn, under whom he made rapid progress. He excelled in most branches of painting, but landscape was his forte. He was

their truth, at once a proof of his fertility and skill. The plates are etched with a coarse point, but skilful, rapid, and bold; always adhering to his



rule not to sacrifice the general effect to minute detail. His masses are true, simple, and precise: although, in saying this, it must not be understood that he has neglected the details. Many of his plates are executed with as great delicacy and attention to minor points, as is to be found in the works of the best masters who have etched their own designs. Fifty-seven of his plates illustrate the poem of "Reynard the Fox," and were executed in his best time. In general the different animals are represented true as to character, especially as regards the cunning of the fox, proving at once his skill in execution, and talent as an original observer. His human figures, however, are a failure. Good impressions of this master are rare, those of his landscapes usually met with have been unskillfully retouched, and skies executed with the graver in parallel lines have been added; and this affords a sufficient ground for identifying them; and some have been retouched with the dry point, no appearance of which is seen in good impressions.

A. H. V. Boom. There are but two plates by this artist. As he was a landscape-painter of merit, it is singular that no account of him is to be found. It is only known that he lived about the middle of the seventeenth century, which is ascertained from the inscription (A. H. V. boom, f. 1654), which M. Bartsch saw on a picture in the collection formerly belonging to the Count Truchsess.

The two plates we have of this artist, are remarkable for their taste and spirited execution. The forms of the trees, and the freedom in the expression of the branching, and the lightness of the foliage, much resemble those part of the plates of Nainx which are so much admired. Good impressions of these two plates are very rare; and this artist is not even mentioned in the principal Dictionaries of Engravers.

Feeling that of all the etchings by landscape-painters after Rembrandt, Ruysdael's are the most interesting both as regards truth of representation and artistic execution, we have given a second specimen from among the few plates he etched, and thus two of his best works are before our readers. Perhaps next to him in the representation of pure natural scenery and beauty of execution, is Waterloo, one of whose plates we now give; but we shall not do him justice without adding one of his wood-scenes, which we purpose to give in a future number. Among the simplest and purely natural in execution, are the landscapes of Everdingen; although perhaps as a painter, he does not take high rank. The truth and delicacy of execution of the two plates we have of V. Boom, make them peculiarly interesting to the collector. The present paper being confined to Landscape, we cannot we think do better than make some extracts from the second volume of Alexander Von Humboldt's "Cosmos," a work at once abounding in the most vivid and poetical pictures, with fresh views of the beauties of Nature. The frontispiece to this work should have been adorned with an engraving of "Youth peeping through the mask of Age." To him who writes of the visual world and with the temper and feelings of Humboldt, the art of the landscape-painter whose multiplied means are ever at command for stimulating the fancy and concentrating in a small space the grandest phenomena of sea and land, must be one of great importance. Hitherto, the great artists in landscape have embodied the repre-

sentations of European scenery only—the rocks, the hills, the trees, and the vegetation which they saw. It is true that we have in the draftsmen who have accompanied travellers, portraits (more or less

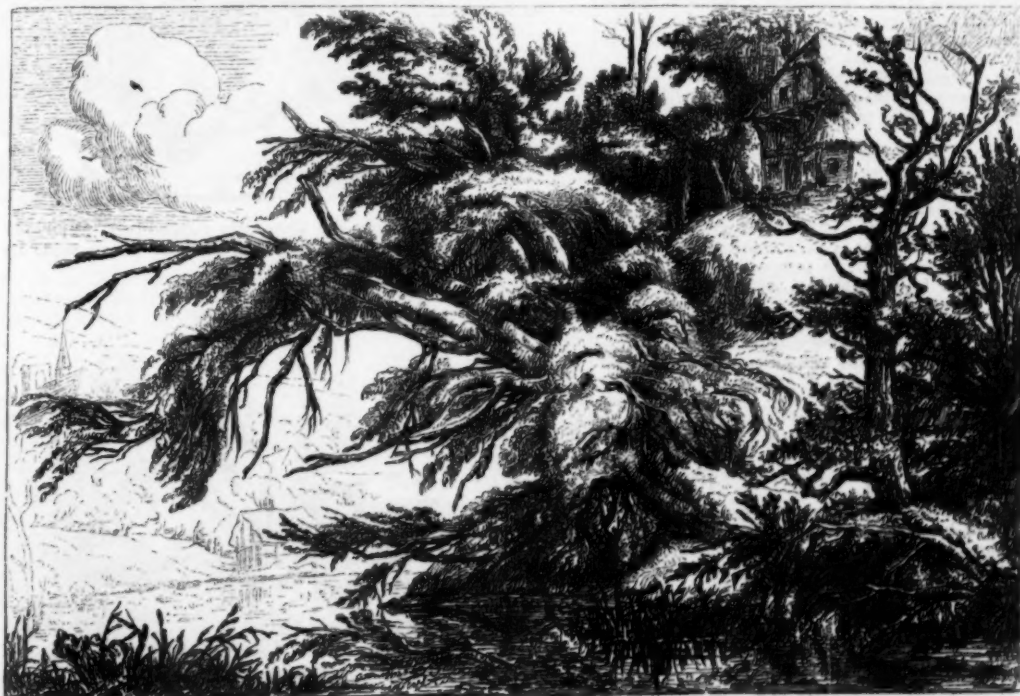
as has been done with regard to the humble columbine and blue iris, which appear in the Titian of our National Gallery:—

"As fresh and vivid descriptions of natural scenes



correct) of Asiatic and American mountain regions, and in botanical works, representations of the vast intertropical vegetation; but none of these have been embodied in the works of any great masters

and objects are suited to enhance a love for the study of Nature, so also is landscape-painting. Both show to us the external world in all its rich variety of forms, and both are capable, in various degrees,



Ruysdael

of landscape; and hereafter, the splendid orchids and palms may be represented in the works of future Turners, Calcotts, and Constables, with the same minute precision as to botanical character,

according as they are more or less happily conceived, of linking together the outward and the inward world. It is the tendency to form such links which marks the last and highest aim of

of landscape; and hereafter, the splendid orchids and palms may be represented in the works of future Turners, Calcotts, and Constables, with the same minute precision as to botanical character,

representative Art; but the scientific object to which these pages are devoted, restricts them to a different point of view; and landscape-painting can be here considered only as it brings before us the characteristic physiognomy of different positions of the earth's surface, as it increases the longing desire for distant voyages, and as, in a manner equally instructive and agreeable, it incites to fuller intercourse with Nature in her freedom.

"In classical antiquity, from the peculiar direction of the Greek and Roman mind, landscape-painting, like the poetic description of scenery, could scarcely become an independent object of Art: both were used only as auxiliaries. Employed in complete subordination to other objects, landscape-painting long served merely as a background to historical composition, or as an accidental ornament in the decoration of painted walls. The epic poet, in a similar manner, sometimes marked the locality of particular events by a picturesque description of the landscape, or, as I might again term it, of the background, in front of which the acting personages were moving. The history of Art teaches how the subordinate auxiliary gradually became itself a principal object, until landscape-painting, separated from true historical painting, took its place as a distinct form. Whilst this separation was being gradually effected, the human figures were sometimes inserted as merely secondary features in a mountainous or woodland scene, a marine or a garden view. It has been justly remarked, in reference to the ancients, that not only did painting remain subordinate to sculpture, but more especially, that the feeling for picturesque beauty of landscape reproduced by the pencil was not entertained by them at all, but is wholly of modern growth.

"Graphical indications of the peculiar features of a district must, however, have existed in the earliest Greek paintings, if (to cite particular instances) Mandrocles of Samos, as Herodotus tells us, had a painting made for the great Persian king of the passage of the army across the Bosphorus; or if Polygnotus painted the destruction of Troy in the Lesche at Delphi.

"Perspective scene-painting, which was made to contribute to the theatrical representation of the master-works of Æschylus and Sophocles, gradually extended this department of Art, by increasing a demand for the illusive imitation of inanimate objects, such as buildings, trees, and rocks. In consequence of the improvement which followed this extension, landscape-painting passed with the Greeks and Romans from the theatre into halls adorned with columns, where long surfaces of wall were covered, at first with more restricted scenes, but afterwards with extensive views of cities, seashores, and wide pastures with grazing herds of cattle.

"That which the Greeks and the Romans regarded as attractive in a landscape, seems to have been almost exclusively the agreeable habitable, and not what we call the wild and romantic. In their pictures, the imitation might possess as great a degree of exactness as could consist with frequent inaccuracy in regard to perspective, and with a disposition to conventional arrangement; their compositions of the nature of arabesques, to the use of which the severe Vitruvius was averse, contained rhythmically recurring and tastefully arranged forms of plants and animals; but, to avail myself of an expression of Otfried Müller's, 'the soul of the landscape did not appear to the ancients an object for imitative Art: their sketches were conceived sportively, rather than with earnestness and feeling.'

These observations are followed by others equally interesting as to the enlargement of this department of Art, as the advance in variety and exactness of knowledge of the geographical horizon becomes enlarged, and voyagers to distant climates facilitate the perception of the relative beauty of different vegetable forms, and their connection in groups of natural families.

We propose to continue some further extracts from this interesting work; observing, however, that it is somewhat remarkable, that whilst the author notices the grand collection of tropical vegetation to be enjoyed from the high gallery in the vast conservatory of the Loddiges at Hackney; in the enumeration of landscape artists and especially those who have represented new countries, justice is hardly done to our countrymen, and yet the author visited this country more than once.

ÆSOP'S FABLES.*

We welcome this elegant edition of the writings of the Phrygian sage with much pleasure: they



come like an "old familiar face," whose companionship is associated with many pleasant hours of

both our patience and ingenuity clearly to comprehend them. But the great moral truths so simply, yet forcibly conveyed under the form of metaphor, leave an impress on the memory, and com-

mand themselves to the understanding, in a far greater degree than if brought before us in a more imposing form and with loftier pretension. The application of Fables as a means of instruction or rebuke, is of very ancient date, and may almost be said to have a divine origin. In the Old Testament we read of Jotham addressing the Israelites, who allowed Abimelech, the son of Gideon, to rule over them, in the fable of "The Trees and the Bramble." Nathan, also, reproached David for his sin in that of "The Poor Man and his Lamb." In the New Testament they are, as is well known, of very frequent occurrence under the name of "Parables," spoken by Him whose wisdom was from

above. Politically this description of address has, on many occasions, especially among the ancients,

been found of great utility; we need only refer to Demosthenes warning the Athenians in "The Wolves and the Sheep;" and Menenius Agrippa suppressing an insurrection among the Romans by his recital of "The Belly and the Members."

Though Æsop can scarcely be regarded as the inventor of Fables, he has the credit of originating the larger portion of those which have come down to us under his name; yet there is every reason to presume that, in the various editions of his works which have appear-



our early years, although the somewhat rugged iambics, in which Phædrus clothed his verses, taxed

ed, numerous interpolations and additions have been made by the respective compilers. Some

writers indeed go so far as altogether to deny his authority, ascribing, but without any sufficient grounds, the works attributed to Æsop to Maximus Planudes, a monk of Constantinople, who lived about the middle of the fourteenth century. Planudes wrote a life of the Greek, which he prefixed to a collection of Fables; this "Life" contains a distorted view of the very few incidents in Æsop's history which are actually known, mixed with much absurdity, and describing him as a deformed, diminutive man, and subject to many personal peculiarities, concerning which all classical authors are silent; indeed, they describe "his face and voice contributing as



* A new Edition. By the Rev. T. James, M.A. Published by J. Murray, Albemarle Street.

much as his stories to the amusement of his company."

The birth-place of Æsop has never been accurately ascertained; Cotiaum in Phrygia, Thrace, Samos and Sardis alike laying claim to the honour: common acceptance gives him the first named.



"Born a slave, between five and six hundred years before the Christian era, with no outward circumstances of fortune to recommend him to the notice

jester, we should be doing him great wrong. He came to amuse, but he remained to instruct; and Cræsus probably learned more home-truths from his fictions than from all the serious disputations of his retained philosophers." Being entrusted by Cræsus with an embassy to Delphi, a quarrel ensued, and the inhabitants put him to death by casting him headlong from one of the Phædrion precipices.

Mr. James does not profess to give in the book before us the "veritable words of Æsop. The date of his life, and the nature of his com-

position, alike forbid the supposition that his Fables were committed to writing by the author himself." This edition appears rather to have been com-

compiled from the various sources whence the bulk of the most popular fables, as handed down to us from the ancients, is derived. Fables passing under the name of Æsop, though tolerably well-known not to have emanated from him, were popular in Athens during the best period of her literary history. Demetrius Phalereus, Phædrus, Babrius, and Arianus contributed to increase the number, each of whom made a collection of these moral

It has been the object of the translator to restore, in a more genuine form than has hitherto been attempted, a collection of Fables—the most popular, moral, and political Class-book that has ever appeared.

In introducing a few of the engravings which adorn the volume, it is sufficient to give their titles. Our first page contains "the Bundle of Sticks;" "the Wolf and the Crane;" and "the Fox and the Stork." On this page are four cuts illustrating the popular story of "the old Miller, his Son, and their Ass." There are upwards of two hundred Fables in the book, and more than one hundred engravings from the pencil of Mr. Tenniel, designed with exceeding taste and elegance, and engraved on wood by Mr. L. Martin, with a degree of skill which Bewick himself might have claimed. In every respect, it is a worthy contribution to the store of our juvenile literature, and, moreover, merits the attention of children of larger growth, who

will find therein—

"Much to admire—much also to instruct."

We believe this is the first attempt that has been made to give to the illustrations of "Æsop" that classic character which so befits the writings of the Greek. Our readers will judge how successfully the intent has been carried out. The illustrations are, in fact, beautiful works of Art.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

THE RESIDENCE OF DR. ISAAC WATTS.



HERE is but to look into our own hearts, to scrutinise our own habits, to close our eyes on the tumultuous present, and recall, by a simple effort of memory, the past, to be convinced of the immense influence which the Literature of Infancy, so to speak, has exercised over our whole lives. Servants, in nine cases out of ten,

are considered admirable care-takers of children if they are good-tempered, clean, and careful; but they are suffered to remain altogether ignorant of moral training: they pet the child to keep it quiet; disorder its stomach by sedatives, or what is worse; and foster its evil passions, rather than either cause its tears to flow, or tell to parents the truth. However disposed we may be, and ought to be, to deal leniently with the errors of our fellow-beings as we advance in years—the judicious mother knows that the fault of a young child should never be passed over without reproof; for as surely as it is, it will be strengthened by repetition—

'The child is father to the man.'

What ill passions may be nursed—what dangerous habits contracted—what ruinous prejudices fostered—what bitter bondage to evil may be signed and sealed, during the first years of life; while the unthinking and uneducated argue, that as the 'child knows no better,' no mischief can ensue. Yet moral as well as physical diseases may be contracted in childhood, nay, in infancy, which Time and Reason can never entirely eradicate.

The great first lesson for the infant is obedience: it should be taught firmly, yet tenderly, before the rebellious spirit strengthens. The mother will, and must, suffer during the great sacrifice to duty she is called upon to make; but perseverance will go far to secure the happiness of both, and that of all with whom the future of the child may be associated or connected. The more difficult the task, the more needful that it be discharged faithfully.

Blessed privilege! not only to bring forth heroes, but to arm them for the battle of life with the shield of endurance—a sure defence only when tempered by self-restraint! We could enlarge upon this theme—a theme often suggested to us by some line from the Divine and Moral Songs of Dr. Isaac Watts, as it rings upon our heart. Memories they are of verses learned almost before we could lisp them, but which, second in value only to maxims of Holy Writ, have come to us, like angels' whispers, amid the labours and trials, and struggles—ay, and amid the pleasures and triumphs—of life.

We do earnestly record our belief, that we never thought a complaint against the destiny that commands the daily and nightly toil of the inventive faculty, without 'the witness,'—as the 'Friends' call it—'within our breast,' taunting us with a reproach borrowed from Watts' hymns or moral songs. Sometimes, when inclined to repose at the wrong time, 'the Little busy Bee' will remind us of our duty, or 'the Voice of the Sluggard' rise up against us, and call to mind that terror of the wise—the consequences of indolent dreaminess. We might, indeed, quote such suggestions from nearly every page of his writings.

It is extraordinary how a thinking people as we are believed to be, can neglect, as we do, the infant training of the upper classes. We supply infant schools to 'the people,' and we admit none but teachers properly instructed in the duties they engage to perform, and yet we confide the children of the higher, and most influential middle orders to the care of persons, who, in most cases, failing in every other undertaking, with broken means and shattered reputations, become the Mentors of 'Preparatory Establishments'—the blue board or brass plate seeming sufficient to satisfy the credulous parent, that those who offer to conduct the great business of education are worthy of the trust they seek. Parents are not unfrequently content if the



of the great, he forced his way by his mother-wit into the courts of princes, and laid the foundation of a fame, more universal, and perhaps more lasting

fictions, and added some of his own. This gathering from different writers will account for the variety of versions we occasionally see of the same fable.



in its influence than that of all the Seven Wise Men of Greece, his worthy contemporaries." He acquired a high reputation in Greece for the species

are four cuts illustrating the popular story of "the old Miller, his Son, and their Ass." There are upwards of two hundred Fables in the book, and more than one hundred engravings from the pencil of Mr. Tenniel, designed with exceeding taste and elegance, and engraved on wood by Mr. L. Martin, with a degree of skill which Bewick himself might have claimed. In every respect, it is a worthy contribution to the store of our juvenile literature, and, moreover, merits the attention of children of larger growth, who



of composition peculiar to himself; and being enfranchised by his last master, Iadmon of Samos, was invited by Cræsus of Lydia to reside at his court, ostensibly as court-jester, but, in reality, to teach lessons of wisdom, which succeeding generations for two thousand years have not been unwilling to learn. "If," says Mr. James, the accomplished author of the volume before us, "we should hence look upon him as little more than a court-

nursery governess be able to attend to the children's wardrobe, and is content with less as a 'salary' than the cook as 'wages.' 'She does very well for the children at present, and is not at all particular,' is a general observation:—'any one does for the first seven years who keeps them out of mischief.'

Why, the 'first seven years' are the most important years of human life! There are plenty of 'superior' women engaged in what is called 'finishing,' and they will tell you that the greater portion of the time which ought to be dedicated to completing a young lady's education, is of necessity devoted to undoing what has been done: bad habits to be got rid of, bad accents to be displaced, bad manners to be set aside, and what is worse, evil principles uprooted, so that when these things are accomplished in a degree, 'the time is up':—the daughter is required to take her station at home, or in society; and the whole fabric, instead of presenting the result of a good foundation upon which a solid, as well as an ornamented structure has been raised, is dilapidated and incongruous; exhibiting odds and ends of accomplishments—bits of gilding amid early rust and decay, and the wrecks of half developed systems. All this could be avoided were *infant moral training* attended to, and not confided to thoughtless or incompetent teachers. It is only a clear and comprehensive mind that can understand the 'workings' and demonstrations of childhood; they are so varied, that but for their impulse and truthfulness, they would be incomprehensible, from the very ductility—creating confusion—with which they fall into each other. The truly great never disdain to become—not only the instructors, but the playmates of children. None have, as yet, written down to the comprehensions they sought to elevate, so perfectly in prose, as Maria Edgeworth, or in verse, as Doctor Watts. There is a sublimity in the simplicity of childhood, which is almost divine! we see every moment, as observation develops effects around it, the tint of the world soiling the purity of its nature. To prevent this—and what a task it is!—should be the chief care of the mother or her delegate; to impart knowledge, but not worldliness, her object; to see that nothing is implanted that must be uprooted—nothing encouraged that must thereafter be cast forth! Government may found Universities and sustain Colleges, but until teachers, either for public or private purposes, are themselves taught beneath the State's eye, and are able to answer to competent and fixed judges, as to their fitness for the onerous duties they undertake,—until schools are placed under the surveillance of persons appointed to see that schoolmasters and schoolmistresses are fit for their now voluntary task,—until every private teacher is responsible to the State, and until a code of infant education is arranged and adopted—under the sanction and guardianship of 'authority,' we shall continue to pursue a perpetual course of doing and undoing. We are increasing the power of the people over the aristocracy by this negligence of the first principles of education; we are strengthening them—pouring new ideas into their minds, while aristocratic education stagnates. We are tardy in giving the Educator a position. As long as the brainless and disreputable commence our children's education, it is of comparatively little consequence by whom it is finished.

The task of training infant minds would not degrade a Socrates; our Divine Master honoured children—he would have them come to him; he did not even send them to his disciples for instruction—he said, 'Suffer little children to come unto me.' The eagle that soars highest can also stoop lowest; those must be strangely blind, indeed, to the means of dignifying and purifying human nature, who neglect infant training. We may be considered enthusiasts, but we are none the less resolved to call aloud for the regeneration of the nursery, by means of a totally different class of nursery teachers. We would intreat others to demand that Government take this weighty matter into consideration. It is not only for the lower orders that teachers should be trained in Normal Schools. The training of subjects is the duty, the power, the privilege of the State; and its neglect an unpardonable *State negligence*. If the Educator were fitted for the great moral and intellectual duty of his, or her, calling, we should have none of the educational mistakes which strike at the foundations of Social Order. If properly conducted through infancy and childhood into youth, much that is evil would be altogether swept away from among us. No means should be neglected—not of preaching or lecturing a child—but of

saturation its mind with that which must be of vital importance to its high moral existence. The moral maxims in our copy-books, which those of the early part of the present century often now recall, have been set aside for an accumulation of heavy strokes and hair strokes, conveying no definite idea to the young learner of the Caligraphic Art. The infant should have an idea sown in the mind, and left there to fructify; all its organs are capable of receiving impressions for after-thought, and all should be brought into active employment; the senses are its ministers of intelligence before it can give words to its sensations; they are, so to say, the great mental pores through which it receives food. The subject is one for grave consideration and for enlarged space; but it may be not inaptly introduced in reviewing the life of Dr. Isaac Watts, who, in 'condescending to things of small estate,' has been a large benefactor to mankind.

It is a curious classification, but the simplicity of Watts and the cavern-like profoundness of Young, furnish the best of good thoughts for every-day existence. When a great authority said that Dr. Watts was a poet with whom Youth and Ignorance might be safely pleased, the tribute, properly considered, was of a *high order*. The office of teacher having its origin in Heaven, what so godlike as to instruct the innocent and enlighten the ignorant! Sublime names went before the Minstrel of Childhood; great names have followed since his time; acting upon the spirit of the modest introduction to his 'Moral Songs,' ('such as I wish some happy and condescending genius would undertake for the use of children, and perform much better.') Many have written lyrics for the young upon his plan, borrowing as he recommended, 'subjects from the Proverbs of Solomon, from all the common appearances of nature, from all the occurrences of civil life, both in city and country.' Some, as Mary Howitt, and the Taylors, have done excellently well; but still, 'Watts' Hymns,' 'Watts' Moral Songs,' have been encountered by no rival; they nestle into the softest places of the heart and hover with the visions of Childhood round the bed of Age. It was but lately we heard of the passing

acknowledge and venerate the Man, who, at one time, combated Locke, and, at another, made 'a Catechism for children in their fourth year.' But after all, his popularity is based on the universal knowledge of his 'Divine and Moral Songs'; and never was popularity more widely diffused, better merited, or productive of more glorious results.*

It is now about six years ago, a rumour reached us that it was determined to pull down the dwelling-house of Abney Park, where Dr. Watts spent the last thirty-six years of his life, in a prolonged and most harmonious 'visit' to Sir Thomas and Lady Abney.† To literary persons, 'visits' are not always 'relaxations.' The unceasing labour of Literature requires seasons, however short, of perfect unrestraint,—of entire calmness and repose. Society demands either novelty or a new dressing of old thoughts; and, to some sound thinkers, conversation—the light and sparkling conversation of 'the world'—is intensely laborious. But Dr. Watts' friends really permitted him to be free beneath their hospitable roof, and his small independence during his latter years, though not more than a hundred pounds a-year, prevented his feeling even their loving tenderness a burden.

We had been warned not to delay our pilgrimage to his residence too long; and a desire to visit the Shrine of the sweet Psalmist of Childhood, drove us forth during the darkness of a London fog. It is foolish to pack and unpack a resolution too often, so away we went; the horses looking dim and spectral, and the human beings flitting along in the murkiness like demons in a pantomime. We certainly detest a fog, creeping and breathing round us like a mighty incubus that cannot be shaken off—entwining our limbs and chilling us to the very heart—so mysterious in its monotony—giving ample scope to the very imagination which it chills—etching, as it were, the public buildings and solemn churches, and leaving it to the traveller to fill up the gloomy outlines. We never saw a fog painted, and though the peculiarity of English atmosphere, it is very un-English in its sly, insidious ways; we hear such hollow coughs in foggy weather; the homes suffer so much; the fairest face obtains a thick



ABNEY PARK.

away of a great spirit—learned, and of account; a man strong of mind, though very old as we count years; his intellect never became filmy, it was clear to the last; and discoursing with his friends, with true Christian hope and cheerfulness as to the prospects of the Future, he said, 'It is very singular how Watts' hymns crowd my memory; I had forgotten them for years, but now they are my companions, mingling with other things and then coming forth distinctly; I welcome them as old friends.'

Dr. Watts' collected works deserve a place in every library, and the Dissenters owe him a deep debt of gratitude, for he showed them that zeal and charity might be expressed and enforced in polished diction. His 'Improvement of the Mind' ought to be regarded with the trust and veneration due to a domestic physician; and it is impossible not to

* His works in prose and verse, published by himself, together with his manuscripts, revised and corrected by Dr. Jennings, and Dr. Doddridge, were collected and published in six volumes, 4to, in 1754, by Doctor Gibbons, who prefixed to them a short account of his life and character.

† Sir Thomas Abney was knighted by King William III., and he served the office of Lord Mayor in 1700. He was bred up in Dissenting principles, and it is related of him as an instance of his strong sense of religious duties, that upon the day of his Mayoralty dinner 'he withdrew silently after supper from the public assembly at Guildhall, went to his own house, performed family worship there, and then returned to the company.' Sir Thomas's loyalty was displayed in the pageant which was carried in the procession that day, when 'a person rode before the cavalcade in armour, with a dagger in his hand, representing Sir William Walworth, the head of the rebel Wat Tyler being carried on a pole before him.'

bluish tone of colour; and little blacks descend upon our noses, or sit on our eyelashes with dignified indifference. As much as we can hate anything that God sends, we do hate a fog, particularly a yellow fog, which is the very embodying of suspicion and ill-feeling. Iagos and Iachimos, men of that ilk, are, we opine, born in foggy weather; at such times murderers seem to creep about; and the air, instead of being 'voiceless,' is filled with cruel whisperings. We were so ill at ease, that, truth to say, we thought we had chosen an evil day to visit Abney Park. We remembered when nearly half way through the City that we had no introduction to its present proprietor; and of all awful things, the meetings of uninvited English people are the most embarrassing! It was not for some little time after we had entered it, that we discovered the house was occupied as a college for the instruction of youths of the Wesleyan Society; but we had only to declare our desire to inspect the house, hallowed by the memory of Dr. Watts, to be cordially received. It was, indeed, a spacious dwelling, standing in what was once a noble park, but a greater portion of which had been converted into one of those cemeteries that now abound in our suburbs, and are so auxiliary to the preservation of health of body and mind to the living; it was to increase its size that they designed pulling down the noble mansion that had for so long a time sheltered the poet. The trees were remarkably fine, adding much to the beauty and solemnity of the grounds—then only partially dotted with memorials of those who have exchanged time for eternity. Before we describe the house to our readers, we must mention that many honoured persons have resided in Stoke Newington—which we of the West-end affect to consider a semi-barbarous region. Isaac Watts wrote much of his poetry beneath the avenues of yew-trees and upon the mound consecrated by his name, and which a vague tradition tells us, covers the ashes of the mighty one of England—CROMWELL!* A large portion of Abney Park, ranging from the magnificent cedar of Lebanon, in the part once called the Wilderness, and continued to the southern extremity, where the mound is placed, and all the land east of that line, extending as far as the principal entrance to the cemetery, was, during the Commonwealth, and after the Restoration, the property of General Fleetwood. The eccentric Thomas Day, whose amusing letter forms so interesting a portion of Miss Edgeworth's life of her father, Lovel Edgeworth, dwelt in the immediate neighbourhood. Daniel De Foe occupied a house in the village. John Howard, the Man of Prisons, who lived in darkness that the darkness might be made light; and, some few years ago, Dr. Aikin, with his sister, the gentle child-loving Mrs. Barbauld, combined to give a higher interest to this locality than it is in the power of mere fashion to bestow. Our glance at the park was anything but satisfactory. The fog was hanging round the trees, and imparted that air of desolation and chillness to the landscape which is so very much at variance with our feelings and desires. It was refreshing to enter the warm and comfortable house, to feel the glow of heat, and again receive the courteous welcome of the benevolent gentleman, the Superintendent of the establishment, whose name is honoured among

* Many are the traditions of Cromwell's resting-place. After the Restoration of Charles II., the bodies of Cromwell, Bradshaw, and Ireton were, with the characteristic meanness of that king, 'dragged out of their superb tombs among the kings in Westminster to Tyburn, and hanged on the gallows there from nine in the morning till six at night,' and then thrown in a deep hole under the gallows, their heads being set upon poles on the top of Westminster Hall. The head of Cromwell, which had been blown down, and carried off by a peaser-by, afterwards reappeared, and was made a public exhibition of in the early part of the present century, but although it was affirmed to be this very head, its authenticity was questionable. It was a favourite tradition with his partisans, that his body was not subjected to the indignities intended for it, but that, fearing desecration, his friends had re-interred the body, and changed its place with that of Charles I. Hence it was a favourite saying with them, that the king suffered greater indignities at the hands of the Cavaliers than he had done from the Roundheads. The exhumation of the body of Charles at Windsor, however, settled the fact of his identity. That Cromwell's body received but a mock funeral at Westminster, and was really peacefully reposing elsewhere, was still a favourite belief with his partisans; and Ireton's residence at Newington, and the circumstance of his marriage with Bridget, Cromwell's eldest daughter, as well as the important position he filled as head of the Republican party in the army after the death of the Protector, may have easily led to the tradition above mentioned, however unfounded.

his own people. The house, with its oak panelings and grave aspect, reminded us of Sir Christopher Wren's, at Camberwell.* Perhaps it was not quite so old, nor was the Hall so handsome, but it was a noble house, and rendered deeply interesting as the scene of one of those acts of disinterested friendship, which we have already mentioned—not growing out of whim, nor kept alive by the

memory was still 'green in our souls.' He was born at Southampton, in the sunniest part of the year 1674—the month of July. Some say his father was a shoemaker, others that he was a schoolmaster; it matters little which; he suffered persecution for his religious opinions, and maintained his firmness in them as befits a Christian, for one of his son's biographers tells us a family tradition has recorded



THE GROVE OF CEDARS AND YEW IN ABNEY PARK.

love of praise, or the love of novelty or adulation, but springing from an exalted religious principle, loving a brother in Christ because of his fervour and excellence in that which Christ loved. Isaac Watts, his slender frame worn to a shadow by illness, and helpless as an infant, was invited by Sir Thomas Abney, of Abney Park, to visit him. As a visitor for a few weeks he was received into the house, where he was treated, for thirty-six years, with all the kindness that friendship could prompt, and all the attention which respect could dictate. Sir Thomas dying about eight years after the commencement of his visit, he resided with Lady Abney and her daughter until his own death.

On the right, as you entered the hall, was the small library, which the poet and logician was permitted—nay, that is too cold a word to express the noble hospitality exercised for six-and-thirty years towards the weak and quivering life of Isaac Watts—was compelled rather, by words and deeds of unchanging kindness—to call his own.

We could not avoid picturing the little trembling man moving from that very door, bowing at every third step as he advanced to meet old Lady Huntingdon, who once came to greet him there—and saying, while offering his hand to conduct her into his library, 'Madam, I came to this hospitable house on a visit for three weeks, and I have remained here thirty-and-three years.'—'And,' added Lady Abney, curtsying with all the dignity of hoop and highly-mounted head—as suddenly she stepped forth from the small oak parlour—'it is the shortest visit a friend ever paid.'†

We entered the library, and all the gloom of the day vanished while considering the uniform but useful life of Dr. Watts. We conversed about him as we would of an old and cherished friend, whose

* The house was a square substantial red brick building with stone quoins. The roof was flat, with a balustrade around it; and had a central turret, from which an extensive view of the surrounding country could be obtained. The entrance-gate was richly carved with flowers and fruit. The interior was entirely walled with oak paneling, and the staircase and rooms were all large and stately. There was one 'painted room' on the first floor, the panels of which were filled with landscapes and figures, and which must have originally been gorgeous in its effect; but the general character of the house was that of unostentatious solidity and wealthy plainness.

† We heard this characteristic anecdote on the spot, from the gentleman who received us with so much kindness.

that, during his imprisonment, the youthful and sorrowing mother has been known to seat herself on the steps of her husband's prison-house suckling this child of promise—this child cradled in meekness amid controversial storms. The adversities of Isaac Watts' early years were remembered by him in after life, and doubtless originated that deep and ardent attachment to civil and religious liberty which marked his cha-



THE LIBRARY OF DR. WATTS.

acter, and led his muse to hail its establishment with exultation, when the dynasty of the vacillating Stuarts was driven from the throne. He was a remarkable lover of books from infancy, and the proficiency of the pale, delicate little boy, when at school, was so extraordinary, that a subscription was proposed for his support at the University;

but he declared his resolution of taking his lot with the Dissenters. Doctor Johnson, in the brilliant and generous biography—which is in fact a dissertation upon the moral and spiritual beauty of the man—pays him a most marked compliment on this head:

'Such,' says the Doctor, 'he was as every Christian church would rejoice to have adopted.'

It was very gratifying to sit silently in this room for a few minutes—and think! We have been in many houses where the high and mighty, and the brave and wise, have lived and died; but never beneath any roof for which we felt greater reverence than this, where there was nothing, either in the past or present, of the noisy, gaudy world, nor of the show and parade of fanaticism or learning—everything was real and true, simple and holy.

He quitted the academy at the age of twenty, spent two years in study and devotion beneath the roof of his father, and then became tutor in Sir John Hartopp's family. It is as interesting as curious to remark how events come round—foredoomed, as it were to work out great purposes. Sir John Hartopp married one of Fleetwood's daughters; this lady is stated not to have been the fruit of the general's marriage with Cromwell's daughter (Ireton's widow), but by a former wife; she resided in the house adjoining Abney Park;* and as tutor to their children, the grandchildren of Fleetwood, whose name Dr. Watts says 'is in honour among the churches,' he came there; and thus began his friendship with the Abneys. It would seem that his tutorship did not interfere with his ministry, for he had a 'church,' an Independent church, then meeting in Mark Lane, first as assistant to Dr. Isaac Chauncy, subsequently, after much hesitation, he accepted the invitation to succeed Dr. Chauncy in the Pastoral office! He retained this ministry until the last;—devoting a third part of his small stipend to the poor. Here the remainder of his life was spent, in a family which, for piety, order, harmony, and every virtue, 'was a house of God.' To this happy circumstance the world is mainly indebted for the many rare and estimable productions of Dr. Watts. Ease of mind, with graceful relaxations from laborious studies—domestic quiet and competence—were matters upon the obtaining of which even his existence depended. The history of his life, from the time of his entering this home, is merely a history of his works. He continued actively employing his pen, producing his 'Logic,' which, having been received at the Universities, needs no higher praise; his ennobling 'Improvement of the Mind,' sermons, discourses, prayers, essays, and poems; all!—most blessed distinction!—all tending to one great and one exclusive object—the glory of God and the benefit of human kind.

Dr. Johnson—that unshorn Samson of our Faith—as if he could not bear to enter on controversial points with one whose memory he treated with a gentleness foreign, not to his nature, but his habit. —Dr. Johnson says, 'With his theological works I am only enough acquainted to admire his meekness of opposition, and his mildness of censure. It was not only in his book, but in his mind, that orthodoxy was united with charity.' Charity, indeed, was one of his favourite themes. 'I find,' he says, in one of his harmonious discourses, 'a strange pleasure in discoursing of this virtue, hoping that my very soul may be moulded into its divine likeness; I would always feel it inwardly warming my heart; I would have it look through my eyes continually, and it should be ever ready upon my lips to soften every expression of my tongue; I would dress myself in it, as my best raiment; I would put it on, upon my Faith and Hope, not so as entirely to hide them, but as an upper and more visible vesture constantly to appear in amongst men; for our Christian Charity is to evidence our other virtues!' Although his stature was but five

* This house, still known as Fleetwood House, is standing close beside the iron gates which led to Abney Park, and which are remaining, as well as the circular drive that led to the house, which stood at a considerable distance further back than its neighbour, Fleetwood House. Here the famous Republican general was fortunate enough at the Restoration to be permitted to retire with life and liberty, and here he died in 1692. The house has been much modernised, and presents so few external features of antiquity, that it is only by looking narrowly at some small portions which, owing to their unobtrusiveness, have been left untouched, that its age could be guessed at. After Fleetwood's death it was inhabited by his descendants, the Hartopps and Hurlocks.

feet, he was in the pulpit, of a presence, at once sweet and dignified, and his elocution was remarkable for its grace and intonation; his eyes were both firm and brilliant, and his voice full of music.

We followed our conductor to the top of the house, where, in a turret upon the roof, many of Dr. Watts' literary and religious works were composed. We sat upon the seamed bench, rough and worn, the very bench upon which he sat by daylight and moonlight—poet, logician, and Christian teacher. We were in some degree elevated above the dense and heavy fog, for the heavens were clear and blue; but all beneath us was shrouded in a sea of mist, that would sometimes clear away, and then press its yellow folds more closely round every object of interest. This was very provoking: we desired to see what HE had seen; but we remembered how, out of this good man's naturally irritable temperament, he had become gentle, modest, and patient. We could almost fancy the measured yet dulcet tones of his sweet, eloquent voice reproving our unthankfulness for what we had already enjoyed. Considering the unostentatious and righteous nature of the man, we could not agree with Dr. Johnson in thinking it at all wonderful that he condescended to lay aside the scholar, the philosopher, and the wit, to write little devotional songs, poems, and systems of instruction, adapted to the wants and capabilities of children; the more he combated with Locke, the greater necessity he perceived for making a Catechism for children of four years old.

The chamber upon whose walls hung the parting breath of this benevolent man might well be an object of the deepest interest to all who follow, however humbly, the faith of Jesus. We were told of a little child who, knowing every hymn he had written, was taken into his room, having some vague but happy idea that she should meet him there. Learning, as she eagerly looked round, that the author of 'Watts' Hymns' was dead, she burst into bitter tears, which did not cease while she remained in the house. Many of his works are said to have been produced in this room, which, though small, was lofty and pleasant. The greater number of his poems are devotional. His nature and education both prompted him to employ his talents in the service of his Creator. Poetry with him was but the giving a more delightful and inviting dress to that which is naturally grand, dignified and beautiful. We remember in his preface to his 'Lyric Poetry' he seems to think it almost necessary to apologise for spending the time thus. He says, if he seized these hours of leisure wherein his soul was in a more sprightly frame, to entertain himself or his friends with a divine or moral song, he hopes he shall find an easy pardon. These 'Divine Songs for Children' seem to have achieved the perfection of their intent. To this hour, when fretful, or in pain, or indisposed for occupation, a line—as we have said—a verse of those hymns, learned in our childhood, sets us 'all right again.' No wonder, then, that we class the 'Divine Songs for Children' among the rarest and most valuable works to which genius has given existence. If the earliest impressions are of the greatest importance, because the most effective and the most enduring, how essential is it that the bias of the young mind should be towards virtue, honesty, industry, humanity, and moral courage? There is no lesson in either which Dr. Watts has left untaught. Children lisped his verses long before they can read them—the moral fixes upon the mind through the active medium of the imagination, and is retained for life. 'The Divine Songs' are neither too high nor—what is less easy of attainment—too low—for the comprehension of a child; and they tempt perusal and thought by the graces of easy rhyme. They are simple without being weak, and they reason without being argumentative; they are just of sufficient length to be committed to memory, without being long enough to become wearisome as tasks. We do indeed regard their author as one of the great benefactors of the human kind, and have searched in vain amongst the tomes of poets of far loftier pretensions for so many golden verses as are to be found in the 'Divine Songs for Children.'

* Doctor Southey, in his 'Life,' says that he composed rhyming lines for copy-books, containing moral instruction, and beginning with every letter of the alphabet; copies composed of short letters, for teaching to write even; and others, each line of which contained all the twenty-four letters. Can any of our publishing or other readers inform us if these proofs of Doctor Watts' knowledge of the importance of having a fixed object in all that is written for children are in existence now.

Six years have passed since this visit was paid to the dwelling-place of Dr. Isaac Watts. Six years! which as they rolled on, have left us much, and



THE STATUE IN THE CEMETERY.

taken much from us! And it is good and right to be able to bless God both for what he took and what he left, knowing that the bitter has become sweet, and our foolish repinings have been silenced into wisdom. One, tried and trusted, who was with us then—the heart-friend of our youth, the dear companion of our thoughts and hopes—has been perfected in heaven; and we never missed her ever cheerful voice, or sunny smile more, than when we revisited Abney Park a few days ago. Our very affections become selfish when not tempered by the spirit of charity and love; the most acceptable homage we can render to the righteous dead, either in the sight of God or man, is by walking to our own graves in their footsteps!



THE MOUND IN THE CEMETERY.

Abney Park is now part of a large Cemetery. The iron gates by which we entered the drive leading to

the house in 1842, are still there; and the trees, the avenues, preserved with a most delicate respect to the memory of the poet are so well kept—there is such an air of solemnity, and peace, and positive 'beauty' in the arrangement of the whole—that if spirits were permitted to visit the earth, we might hope to meet his shade amid his once favourite haunts. There is nothing to offend us in such receptacles for the perishing away of humanity, but everything to soothe and harmonise the feelings of the past and present. A statue in pure and simple character of this high-priest of Charity, stands, (we were told) upon the 'exact spot' where the house stood; but we think it has been placed rather farther back than was the dwelling.* Perhaps the site is more ostentatious of display than would have met the Doctor's taste had he been consulted; and had it been hid away in a wilderness, where the nightingale sung to the rose, and the cushat converted melancholy into music, he might have liked it better. But all honour to those who honoured the teacher of their childhood: he would pardon them this genuine homage. 'The mound,' too, from whence he loved to overlook the green and fertile country (for London at that period had not escaped from Shoreditch) is walled in, fenced round, and guarded as a sanctuary. We have said that one dreamy tradition affirms that the bones of CROMWELL sleep beneath the tablet which records the love of Isaac Watts for that which was in his time lovely and solitary—looking over a large pond, where the heron sat musing by

'the sedgy shallow,'

and commanding, beyond, extensive views of the surrounding country. The cemetery is also ornamented by a picturesque little church, from which a funeral procession was passing as we entered.

Many of the monuments are remarkable for truth and simplicity, and numbers of the graves were enriched by early flowers in full bloom. The old trees are invaluable to the Abney Park Cemetery, and so suggestive of memories of Dr. Watts, that his home seems still there; though, in reality, his remains—now a mere handful of ashes—are interred in the burying ground of Bunhill Fields, opposite the Chapel where John Wesley preached, when past the age of eighty, to the many missionaries who have since carried his name over the universe.

We visited this crowded place of interment for Dissenters: the walk through its thickened tombs is literally paved—like the chancels of our old cathedrals—with tombstones; and our feet frequently recoiled as our eyes caught the name of some time-honoured gospel minister.†

Such a brotherhood of graves is full of profit! The city din sounded like distant thunder; but

* The inscription on the pedestal of the statue to Watts, which was executed by E. H. Bailey, R.A., and 'erected by public subscription, September 1845,' is as follows:—"In memory of Dr. Isaac Watts, D.D., and in testimony of the high and lasting esteem in which his character and writings are held in the great Christian community, by whom the English language is spoken. Of his Psalms and Hymns it may be predicted in his own words:—

'Ages unborn will make his songs
The joy and labour of their tongues.'

He was born at Southampton, July 17th, 1674, and died November 25th, 1748, after a residence of thirty-six years in the Mansion of Sir Thomas Abney, Bart., then standing in these grounds.

† Few men have left behind such purity of character, or such monuments of laborious piety; he has provided instruction for all ages, from those who are lisping their first lessons, to the enlightened readers of Malbranche and Locke. He has left neither corporeal nor spiritual nature unexamined: he has taught the Art of Reasoning and the Science of the Stars; such he was, as every Christian Church would rejoice to have adopted."—Dr. JOHNSON.

† Bunhill Fields was known as the City burial-ground in the reign of Charles I., and here was buried the son of his successful opponent—the mild Richard Cromwell. General Fleetwood, Cromwell's Lord-Deputy of Ireland from 1651 to 1654, was also buried here. The ground was walled in at the expense of the City during the Great Plague of 1665, and was some time afterwards purchased by Mr. Tindal, who appropriated it as a burial-ground for persons of any religious persuasion who chose to avail themselves of it. It has hence become the favourite 'resting-place' of eminent Protestant Dissenters; and here rest John Bunyan, Dr. Watts, Dr. Price, Dr. Lardner, Dr. A. Ross, author of the 'Cyclopædia,' and a host of others celebrated for their learning and piety. An avenue of trees adds to the appearance of this Cemetery, which has been recently enlarged by the removal of some houses at the farther extremity. An idea of the immense number of dead here deposited may be formed from the fact, that in the twenty-four years previous to 1821, no fewer than 35,000 bodies had been interred in it.

yet, though the rain splashed on the tombs and sunk into the thickly-matted grass, all seemed silent. We thought upon the memorable words of the old man, 'waiting God's leave to die!'—how he had said 'that the most learned and knowing Christians, when they come to die, have only the same plain promises of the Gospel for their support as the common and unlearned; and so,' he added, 'I find it!'

The tomb is square. Southey calls it 'handsome.' He could hardly have seen it; for it is humble, unpretending, even Quaker-like in its plainness. The epitaph, written by himself, is an index to his humility. He does not tell his age, but counts his years by the length, as it were, of his Gospel Ministry—

'Fifty years of feeble labours in the Gospel.'

It records his death, on the 25th November, 1748, and adds, that the monument was erected to his memory by Sir John Hartopp, Bart., and Dame Mary Abney; having been 'replaced in 1808 by a few of the persons who meet for worship where he so long laboured.'

The tomb is on the right-hand side of this great burying-ground, which doubtless, when first enclosed, was in the country, but now is surrounded by houses. It is well and carefully kept, but lonely and uncheerful, though the sun came out and turned into crystal the rain-drops which hung from the leaves of the young trees. One man was giving a date and name to a fresh tombstone; and another told us, when we said how full of death was the enclosure—that there was room enough for many more. We could not avoid wishing that Dr. Isaac Watts had been buried amid the stillness of the groves he loved so well.

CORRESPONDENCE.

THE GOVERNMENT SCHOOL OF DESIGN AND MR. GRUNER'S BOOK.

SIR,—Both you and other journalists have from time to time observed on the proceedings of the School of Design, and I think not always in a very candid spirit, or at least, not with reference to the whole state of facts. For nearly two centuries the French have had Schools of Art expressly in connection with the ornamental manufactures. In England there were none, and this was a constant theme of complaint. Mr. Ewart's committees took a mass of evidence on the subject, showing to conviction the want of such schools, and the advantage over us of the French from their establishments. Mr. Ewart's committees, as far as I recollect, tended to a more general diffusion of knowledge in drawing, &c., than was considered consistent with the views of Government; and Lord Sydenham, then Mr. Poulett Thompson, President of the Board of Trade, and member for Manchester, determined to adopt a plan which had originated with the first Reform Government, and establish a school at the expense of the Government, which should instruct persons in the Art of Designs to be used in Manufactures.

Little was known as to the exigencies of such a school, and Mr. P. Thompson did not profess to be acquainted with the Fine Arts. There was no accurate information as to what was really taught in other schools, nor was it easy to find persons acquainted with this, and there was no time for any very careful inquiry. The object was to forestall Mr. Ewart's report; and the result was, that the late Mr. Papworth was chosen as Director, and Mr. Lambalet and Mr. Spratt as masters. These persons were, in their way, considered as most accustomed to guide manufacturers, and the two latter were the principal designers "for the trade," at least so Mr. P. Thompson was told. Not himself knowing anything about the Fine Arts, and wishing to have some responsible parties on whom he could rely, Mr. Thompson selected a Council for the management of the school, consisting of eminent artists, large manufacturers in ornamental goods, and some gentlemen, amateurs of the Fine Arts. I may name Sir F. Chantry, Sir Augustus Calcott, Mr. Eastlake, and Mr. Cockerell. Among the artists afterwards selected, were Mr. Etty, Sir R. Westmacott, Sir David Wilkie; Mr. Poynter was also added to the Council. On the formation of the rules, the members of the Academy, exclusive of Mr. Eastlake, con-

sidered that the teaching should be confined to learning to draw ornaments; and the figure was prohibited; it being conceived that if it were otherwise, the school would be one for the encouragement of young general artists and not mere designers.

As, however, the real exigencies and conditions to the making a good designer were considered, it was soon found, that to give a good education as a designer, the principles of the Fine Arts must be taught; this, one should have supposed, was obvious, but it was overlooked at the formation of the school. A very able report, drawn up by Messrs. Dyce and Wilson, respecting some similar establishment at Edinburgh, convinced the Council (or at least the majority) of this. Mr. Dyce was sent on the Continent to inspect the schools, and his report on his return removed all doubt; and it ended with Mr. Dyce being appointed Director. Mr. Dyce not being willing to give up his whole time to the school, and, I believe, on some disagreements with the Council, (he very fairly considering that he knew more of the matter than the Council,) tendered his resignation, and Mr. Wilson, his coadjutor at Edinburgh, was appointed Director. In the meantime the benefits of the mother school had been extended to the provinces, and many branch schools were formed, and Mr. Dyce was, at a salary of 100*l.*, appointed the inspector of them. In the place of Mr. Spratt and Mr. Lambalet, artists of considerable promise had been appointed masters, Mr. Herbert, Mr. Horsley, and Mr. Townsend; and here, perhaps, the Council made a great error. Whilst Mr. Dyce was Director, he was confessedly an artist of considerable powers; but Mr. Wilson, though educated as an artist, and having had some practice as an architect in Scotland, did not, though Director, bear, in the opinion of the masters, such a rank as entitled him to guide them. This led to a dispute with Mr. Herbert (into the merits of which I do not enter), and Mr. Herbert withdrew; Mr. Townsend, next, not agreeing with the decision of the Council, and the mode in which the school was conducted, addressed a pamphlet to them. This led to a committee of the Council, who took a mass of evidence, and the result was, that Mr. Wilson was displaced, and put as instructor of the provincial schools at, I believe, a salary of 400*l.* a year, and the Council also were dismissed, and now the school is under the direction of the Board of Trade, assisted by three artists, Mr. Richmond, Mr. Poynter, and Sir R. Westmacott, and the masters have complete access to these persons to state their views, &c.

As regards the Council, it was of course very difficult to get so large a body always to take the same views, and it was broken up into parties. The manufacturers, except Mr. Pellat and Mr. Gibson, took little interest in the matter, and the Council was not (as far as I can learn), always very consistent, but at all events I believe they did their best, and they even by their errors worked out the truth; but it is not an easy matter to deal with artists, (proverbially irritable). I think, however, that much good has been done; a small body having the same views of the principles on which such a school should be conducted, now pretty clearly worked out, with the assistance of masters, many of whom are distinguished as artists, will, I have no doubt, conduct the schools to a great end. Mr. Dyce himself was returned as a teacher. I could wish to see Mr. Herbert also there again.

Now, as regards Mr. Gruner's work, I should state that Mr. Gruner had published, confessedly, the most magnificent and accurate work on Italian ornament that ever appeared; all agreed in this. The Council procured, at a cheap rate, from Mr. Gruner, many beautiful copies of Italian and Pompeian ornament for the school; some of the masters might not like all these, but, at least, they were copies of known classical models; and as much expense was incurred in purchasing books and multiplying these drawings for the different branch schools it was conceived that it would be beneficial to the schools, and to the public in general, if some work was published containing examples of ancient ornament of such a size as would suit workmen, and it was proposed to Mr. Gruner to do this. Mind, he did not make the proposal. The Council, however, feeling that they could not recommend the undertaking an expensive work at an unlimited cost, required Mr. Gruner to prepare specimen plates, and to state the cost of them, without reference to the cost of the original drawings, or his own labour of superintendence; and on his estimate of them

being established, the Council recommended that the Government should repay him the cost of producing fifty copies, and that he should (subject to his selling the plates at a fixed price) be allowed any profit he could make by a sale of the work, after furnishing to the school the fifty copies. So that all that Mr. Gruner is paid for, is the prime cost of the putting the drawings on stone and printing the fifty copies; he gives all his original drawings and all his time for the chance of what he may sell.

As regards the merits of them, I should observe, with few exceptions, they are copies from known originals, and the Council, and now the Committee, are responsible for the subjects, as none are to be executed of which they do not approve. As regards the two plates of architectural ornament, Mr. Gruner has given them gratis, as they were not included in his bargain, and there, I think, he was wrong; but he thought the book would have been benefited by it, and, I believe, there is a very venial misprint of *membrs* for *members* in one of the plates. I see this noticed in *The Builder*; I have not examined the plate; all I wish to show is, that the Council sought Mr. Gruner, that Mr. Gruner has not so very advantageous a bargain, (I believe he has found this to his cost), and that as regards the selection he is not responsible for this. In support of what I have stated, I refer you and your readers to Mr. Gruner's prospectus, printed in the first number, which contains a copy of an extract from the report made by the Council to the Government, recommending the work, and stating that Mr. Gruner was only to be paid the cost of production, and that nothing was to be published that was not approved of at some future period: I hope you will have space to print this, as I own I am one of those who think Mr. Gruner is entitled to the thanks of every lover of Art, for the production of his great and unsurpassed work, and moreover think his present work will be very useful; I dare say others may not agree, but as your excellent journal will, as it ought, be open to both sides, we shall, I dare say, be able to get at the truth. B.

ON THE HISTORY OF THE DISCOVERY OF ELECTRO-METALLURGY.

SIR,—I observe in the number of your very excellent publication for April, in an article on the ELECTROTYPE, page 101, the writer gives to Mr. Spencer the honour of the discovery in this country. But that such is not the fact, I beg to refer you to my "Contribution towards a History of Electro-Metallurgy" in the *Mechanics Magazine*, vol. XL, 1844, commencing at page 73. I therein give the copy of a letter from Mr. C. J. Jordan, dated May 23, 1839, published in the same Journal, the 8th June, 1839, whereas Mr. Spencer did not read his paper "on Voltaic Electricity applied to the purposes of working in metal" before the Liverpool Polytechnic Society, until the 12th September, 1839. In my second "Contribution," page 115, I gave an analysis of Mr. Jordan's letter and Mr. Spencer's paper, a perusal of which must satisfy every impartial reader of the justice of my saying, that "common candour obliges me to own, that I consider that Mr. Spencer has only followed in the footsteps of others, repeating their experiments with some little improvement; but certainly neither at first originating a new Art, nor afterwards doing much to add to its resources, or promote its progress."

Mr. C. J. Jordan is a printer in London, and is a very intelligent deserving young man. Dr. Ure, in the supplement to his "Dictionary of Arts, Manufactures, and Mines," adopts the history I have given, and alluding to Mr. Jordan, he says—"to this gentleman, therefore, the world is indebted for the first discovery of this new and important application of Science to the uses of Life." (See article ELECTRO-METALLURGY).

Mr. Shaw, in his work on Electro-Metallurgy, Mr. Walker, in his *Manipulations* in the same Art, and other writers since the early part of 1844, all acknowledge Mr. Jordan's claims. I may also be permitted to mention, that the value and interesting character of the view I have given of this subject has been acknowledged in communications from Drs. Faraday and Ure, Professor Brande, A. Croese, Esq., the late Mr. Marsh of Woolwich, and other electricians.

I take the liberty of troubling you with these few remarks, feeling satisfied you will avail yourself of the earliest opportunity of doing ample justice to the true discoverer of the Electro-Metallurgical Art.

I remain, Sir, your obedient servant,

HENRY DICKES.

Groom's Hill, Greenwich, April 8, 1848.

[We should be exceedingly sorry to deprive any one of the merit due, either as the discoverer of any new phenomenon, or of any useful applications of a known fact. Had we been writing the history of the Electrotypes, we should certainly have included Mr. Jordan in the list of those who aided the progress towards the application, but we should have been compelled to have gone further back than Mr. Dikes has done, and the labours of Professor Daniell would

stand more prominently forward than any other, but would have been associated with the observations of Mr. R. W. Fox, and those of Mr. T. B. Jordan, then of Falmouth, on the precipitation of metals by electricity. As far as our inquiries have gone, we are satisfied that in 1838 Mr. Spencer exhibited Electrotypes of coins, and, although we award to Mr. Jordan of London the merit of being a careful investigator, we cannot consent to allow him to take precedence of Mr. Spencer. ROBERT HUNT.]

DESIGNS FOR KEY-HANDLES.

SIR,—As you have been pleased favourably to notice the specimens of Key-handles exhibited by me at the Society of Arts' Exposition, I think it only just to acknowledge that I am indebted to the ART-UNION JOURNAL for the designs of several of them.

Yours obliged and faithfully,

JOHN CRUICK.

37, St. Paul's Churchyard.

MEGYLP.

SIR,—I have noticed in your pages inquiries as to the making of Megylyp. I have for some time prepared a boiled oil, which answers well with the common mastic varnish, and if you think the receipt worth publishing, I have no doubt, should any of your readers choose to try it, it will give them satisfaction.

To each pint of cold drawn linseed oil purified by exposure to sunlight for a few months, add one ounce of powdered sugar of lead; place the jar in a sand bath, and boil over a clear fire, stirring until the sugar of lead is dissolved. Two parts of this boiled oil to three of mastic varnish, produces a Megylyp that works well and does not separate, although it will not dry quite so rapidly as some that is prepared by the colour-makers, yet quite sufficiently so for the safety of any work. It is a great improvement to put it into collapsible tubes as soon as made.

Your obedient servant,

A. B.

TOUCHES OF LIGHT.

SIR,—An easy method of preserving sharp touches of light, amidst half tint or shadow, in pencil drawings, may be useful to some of your readers, should you think fit to mention it in the ART-UNION. It is simply this:—the outline being made, the leaves, blades of grass, streaks in water, &c., as required, are to be touched in with a hair pencil and moderately strong gum-water, and when dry the pencil shading is to be carried across those touches. The drawing completed is passed through a vessel of hot water, when the gum immediately dissolves, leaving the lights perfectly well defined. This is an application slightly varied, of a plan long ago recommended, and I believe long since given up, for producing similar touches of light in water-colour drawings, but has not, I think, been hitherto made use of in pencil drawings.

I am, Sir, your obedient servant,

J. C.

COTTAGE ARCHITECTURE.

PRIZE DESIGN FOR A LABOURER'S COTTAGE.

To the Editor of the Art-Union Journal.

SIR,—Having observed some articles in the recent numbers of your Journal devoted to the subject of "Cottage Architecture," I have determined to request you to be the medium of a communication on what I conceive to be by far the most important branch of that subject; viz., the construction of cheap, but, at the same time, remunerative dwellings for the labouring poor.

Those of your readers who are practically acquainted with the duties of country residence will admit that the condition of the labouring classes of our agricultural population is deserving of the most serious attention, and especially in that particular on which their relative and individual comfort is most dependent—namely, their homes. Much, I am aware, has already been done to ameliorate their position in this respect, but much remains to be effected to ensure such an amount of domestic enjoyments as they are undoubtedly entitled to. The evils of the present system of cottage-building are still many and great; numerous edifices of this description are springing up in every little village and hamlet, and on every common, but they are chiefly the offspring of speculative builders, erected for the sole purpose of yielding a profit, regardless of drainage, ventilation, or the chances of the "thousand ills that flesh is heir to." Where then is the marvel that such dwellings become the abodes of fever and diseases of every kind, or that the one bed-room serving for an entire family, including grown-up children, should become a school in which lessons of vice and demoralisation are learned? But inasmuch as there is little reason to hope any substantial and

extensive change can be effected, without a reasonable expectation that the speculation may be made remunerative to the builders, as well as advantageous, in a moral point of view, to the tenant, abundant encouragement is held out by the success already attending the establishment of model lodging-houses in London in both these respects. It has here been clearly ascertained that the sums invested in these speculations have yielded such a per-centage as should satisfy all who are not too greedy of gain. The praiseworthy efforts of the Society for the Improvement of the Labouring Classes, and others of a somewhat similar character, have done much in drawing the public attention to this subject, and have been productive of a vast amount of good, although their plans have been too costly to allow of their being followed out by individual philanthropy or private enterprise.

Conceiving that a wide field is still open for benevolent, and even profitable, expenditure in this matter, I am induced to offer, through the columns of your Journal, a premium of 10*l.* for the best design for a Cottage suited to an Agricultural Labourer, to be erected in pairs, each containing a living-room, scullery, three bed-rooms, and out-house, at a cost not exceeding 65*l.* each, or 130*l.* the two, including the necessary outlay for what are usually termed landlord's fixtures, such as stoves, shelves, &c. In the arrangement of the plan, the first consideration will, of course, be given to internal comfort, arising from ventilation, drainage, cleanliness, supply of water; and then as much external ornament should be introduced as so limited a sum would admit of.

The designs submitted for competition must include an elevation of both sides drawn to a scale of three-eighths of an inch to the foot; a sectional plan, quantities, and specification, a description of the internal finishing and fittings proposed, with the requisite working drawings and detailed estimate; also a smaller plan to be published in the *Art-Union Journal* if selected. Bricks are to be taken at 4*s.* per thousand, or brick-work at 12*l.* the rod.

The designs must be submitted by the 1st of June to the Editor of the *Art-Union Journal*, who, with two other gentlemen named by him, will award the prize.

A SUBSCRIBER.

HANS PLACE,

April 12th, 1848.

[We have received from our esteemed correspondent a cheque for 10*l.*, which we shall feel much pleasure in appropriating as desired; as well as introducing into our Journal the design we may consider entitled to the distinction. We shall name two competent and unexceptionable gentlemen to co-operate with us in making the award.]

THE GRAPE GATHERER OF CAPRI.

ENGRAVED BY MEYEMACHER FROM A PAINTING BY RUDOLPH LEHMANN.

THE subject of this engraving, Garzia, the Grape Gatherer of Capri, was painted during his residence at Rome by Mr. Rudolph Lehmann, a young German artist of considerable power and great promise, formerly pupil of Ingres and of his brother Henri Lehmann. This painting is one of those graceful and well-arranged Italian subjects which have attracted to the artist a well deserved share of public esteem and encouragement on the Continent. The picture, one of the best of the series, was exhibited at Paris in 1843, and received very marked and general approbation. It was immediately purchased by His Royal Highness the Duke of Montpensier, whose taste for and encouragement of Art are well known; and it formed part of his gallery at Vincennes, which consisted chiefly of works by artists—like the artist in question—representatives of that young generation in Art, whose talents and principles are destined, we hope, to impart a new and higher impulse to the French School.

A copy of the work has been published in lithography in Paris; the painter very courteously obtained the original picture, in order that a worthier transcript of it might be issued in England, in the ART-UNION JOURNAL; and he has expressed himself fully satisfied with the manner in which the engraver has executed his task.



THE GRAPE-GATHERER OF CAPRI.

ENGRAVED BY METZMACHER, FROM THE ORIGINAL PICTURE BY ROBERT LEHMANN
 IN THE POSSESSION OF HIS ROYAL HIGHNESS THE DUKE DE MONTPEISIER.

*Proof on
 India Paper 1/2.*

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ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—The abdication of King Louis of Bavaria, perhaps a political necessity, is, notwithstanding, a great misfortune to the Fine Arts in Germany, particularly in Bavaria. Till now, History has no monarch who protected and fostered the Arts to such an extent as King Louis; even the entire illustrious house of Medici did not produce, in a whole century, as much as our king alone in less than a fourth portion of that time. But the spirit of his undertakings must be estimated more than the number of works executed by his order. Two points of view are principally held by the royal founder of our Arts: the Fine Arts have no signification except in connection with public life; and Architecture, Sculpture, Painting, and all other Arts must be united together to execute new and substantial undertakings. The king, embracing all branches of public life, served the religious feeling in building and adorning many splendid churches; also the political and national directions in erecting historical and personal monuments, and in having paintings executed illustrative of the history of Germany and Bavaria; he also gratified the poetical inclinations by the frescos taken from the Theogony of Hesiod, the Iliad and Odyssey of Homer, the Nibelungen, and other principal works of Greek and German poetry. Architecture was engaged to produce all different styles of the classical periods from the strict Doric to the graceful Palladian. Sculpture was ordered to form statues and reliefs in the antique sense, as well as in the romantic and the modern styles, and in all materials, marble and varieties of stone, as well as in bronze; and the bronze-foundry of Munich became the most celebrated of Europe, yea, of the globe. Painting produced the most excellent works by order of that great king, who encouraged not only all the different painters, the historical as well as the genre and landscape, but he likewise introduced all the various manners of painting, such as painting in fresco and in oil, in wax and in encaustic, in gouache, on porcelain, and principally on glass. Moreover, he made a great number of most interesting and beautiful collections of statues, reliefs, bronzes, terracottas, of pictures, designs, and engravings, &c., and for all his undertakings he chose the most highly qualified, talented, and ingenious men of the nation. In this way he acquired a great and well-organised school of the Fine Arts, an immense number of splendid and excellent monumental works, and immortal glory in the history of our country. In the meantime, it is not to be denied, that the later works are not equal to the former, in conception as well as in grandeur and beauty of form, and that our school lost, in Cornelius, their head, in Schnorr, a powerful pillar, and that the genius of the architecture of F. Gärtner, who followed the former royal architect Klenze, is much inferior, more limited, and not so tasteful as that of Klenze.

The works which are being executed at this moment, are the great "Befreiungshalle," near Kehlheim, on the Danube; a colossal Rotunda in the Roman imperial style, erected as a monument of the liberation from the French yoke in the years 1813 and 1814, and destined to be decorated with thirty-two colossal victories, executed in marble after two models by Schwanthaler; the great "Ruhmeshalle" in Munich, a Doric portico with four reclining statues of the four great national families of Bavaria in its two frontispieces, and a long series of metopes with the representation of the history of the civilisation of Bavaria: all the sculptures are executed by Schwanthaler. This portico is destined to be adorned with a number of marble busts of the most illustrious Bavarians, men celebrated for Science and Art, as well as statesmen, warriors, &c. In the centre of the quadrangle, but on the north-side, in an open portico, will be erected Schwanthaler's celebrated bronze colossus of Bavaria, which is eighty feet high, and whose head is sufficiently capacious to contain twenty-five men. There remains yet unfinished the "Siegesthor" in Munich; a triumphal arch in the Roman imperial style, and destined to be a monument of the bravery of the Bavarian army. It will be decorated with a great number of reliefs on the four sides, and a colossal Bavaria in a quadriga, drawn by four lions on the platform; sculptures designed by M. Wagner in Rome, and executed by different younger artists.

The new "Pinakotheca" in Munich is also in-

complete—a building without a distinct style. It is to be decorated on the outside with paintings by Kaulbach, representing the History of Modern Art in Germany; as well as the new "Wittelsbacher Palast" in Munich, in the German style of the middle ages, formerly destined for the Crown Prince, and now the chosen residence of King Louis; and lastly, a "Villa" on the Rhine, the "Propylus" in Munich, and different other buildings and works.

The new king Maximilian will complete the "Ruhmeshalle," the work of Klenze, the "Siegesthor," the work of Gärtner, the new "Pinakotheca," the work of Veit; but the "Befreiungshalle," the work of Gärtner, will not be finished, and stands as a splendid and costly ruin, while Germany itself is becoming a strong and beautifully erected hall of liberty, the best and most splendid decoration of which is a victorious, free, and powerful nation. The "Wittelsbacher Palast," the work of the late M. Gärtner, is to be finished by order of King Louis, by a young architect of the name of Stumpf, and will be ready by next autumn. The "Propylus," in Munich, a great gate in the old Doric style, was destined to close the Brienners-street, on the way to Nymphenburg, between the Glyptotheca and the Exhibition-Hall. This gate, designed by Klenze, and one of his finest compositions, for which all the stones, &c., are fully prepared, is not yet begun, and is now to be given up.

King Louis can no longer be the protector of the Fine Arts, in Germany, and if the artists lose their head, the king lost the happiness of his life. "It took me but an hour's consideration," said he to a friend of mine, "to resign the crown, but it required two days to separate me from the idea of being protector of the Fine Arts; yet I retain my love for them, with different means to gratify my love." This sentiment is well known among the artists, and they wrote an address to his Majesty, expressing their esteem and gratitude. The address is written on parchment, decorated with rich and excellent arabesques drawn by Eugene Neureuther, illustrative of the king's love of the Arts, his undertakings, and their genius, and is expressed as follows:—

"Your Majesty! The soil of Germany was deluged by the blood of the victims of the French war. The princes of Germany should have sown the seeds of peace in its deep furrows. Your Majesty was the first and only prince whose eyes were directed to a field lying fallow for a long time, which was almost overgrown with wild weeds, and yet dear to the German feelings—and this was the field of the Fine Arts. The idea of their restoration filled your Majesty's breast with the warmest enthusiasm. The royal husbandman collected about him the first genius of the nation, and planted with them the palm and the olive of Greece and Italy, near the German oak. Every year the seeds of Art waved richer and richer in the sunshine of peace, for more than twenty-three years. The events of the last few days have shaken the country's internal peace of thirty years, and raised doubts as to the external. Your Majesty—the king of peace—the king of the Arts of peace, descended from the throne voluntarily. In this eventful moment, in which the king, who elevated the Arts up to his crown, resigned the throne, it is our holy duty to express to your Majesty the immortal feeling of gratitude in the name of all German artists. Mindful of your Majesty's declaration in your last proclamation:—'The throne resigned, my heart still beats glowingly for Bavaria, for Germany!' we are all deeply penetrated by the elevating conviction, that we shall still see in your Majesty the protector of the German Arts, and their representatives. But whatever the fates may have ordained, in war and peace, we faithfully promise our great Mæcenæ by the whole earnest endeavours of the German artists, to guard the dear acquisitions united with the name of your Majesty, and to preserve them through all the storms of time, for a glorious future, as truly as the glory of the German Art will be inseparable from that of your Majesty, and immortal! &c."

The king received the address from a deputation, and replied with the greatest kindness, that "it was the most satisfactory he had heard for a long time, and that he would remain in Munich out of love to the artists and their delightful and animating life and works."

BERLIN.—A few days since were published the drawings of the paintings by Cornelius, designed for the new Campo Santo in Berlin; a building

near the projected dome by the Lustgarten, destined for the graves of the Kings and princes of Prussia. These drawings are most interesting, and, in my opinion, as to design, style, and composition, the most ingenious, beautiful and magnificent work of our modern Art. Cornelius counts more than sixty years of a very productive life, adorned by a long series of great and splendid works. We know of no example in the history of the Fine Arts, that a great and active master lived to see a second spring of his life. Cornelius is the first, and his "Campo Santo" is the best of all his numerous works, and a testimony of the youthful powers of his mind.

The subjects of the series of pictures for which the walls of the "Campo Santo" are designed, are the general and highest destinies of mankind according to the Christian dispensation as recorded in the Holy Scriptures. The arrangement of the whole, modified by architectural form and proportions, follows in such a manner that the east and west walls represent the appearance of Christ upon earth, the redemption of mankind effected by him, and the establishment of the New Covenant: whilst the pictures of the south wall display the founding of His church, the continuation of His work by the Apostles, and the diffusion of the Gospel; those of the north wall, the end of time as described in the Apocalypse. The pictures of each wall form, therefore, a connected and complete part of the whole; in which, besides the principal works, the smaller paintings, both above and below, are of no less importance, being intimately connected with their centre picture; on the fourth wall, the lower pictures below bear immediately upon each other, subordinate to the idea prevailing throughout the whole. The eight "Beatitudes" of the Sermon on the Mount are represented in colossal groups between the different great pictures, to express the thought, that eternal happiness is the highest, the first, and the last hope of our life.

FRANCE.—PARIS.—There is little to announce in the world of Art here, if we except the Report made by the Director of the National Museums (M. Jeanron) relative to the application of several rooms in the Louvre for the use of artists having especial permission to occupy them; and the discovery of papers and books on Art of great importance, which were not generally known to be in existence.

With respect to the first portion of the Report, it is alleged that the use of these ateliers draws away from their legitimate occupation various servants of the Louvre, and fixes them to a particular service, when they are paid for a public one which suffers by their absence. The granting of these same rooms for study brings into the corridors and other parts of the building, persons in daily communication with artists whose presence does not admit of the same explanation as that of ordinary students and visitors; it also entails considerable expense. Great inconvenience is felt by the directors by the occupation of parties who are strangers to them, and are irresponsible. These abuses, M. Jeanron observes, should be done away with; it is therefore decreed by the Minister of the Interior, that for the future, no room in the Louvre shall be appropriated to any other than its ordinary use.

In the second part of the Report, it is affirmed that more than twenty repositories (*magasins*) for the most part concealed, and in all cases neglected, exist in the Louvre, filled with objects of Art of various kinds, heaped together in huge confused masses. A considerable quantity of rolled pictures (*toiles roulées*), the condition and value of which cannot be ascertained without close examination, was likewise discovered; there they lie, good and bad—an entire Museum, whereof the public knows nothing, and requiring to be arranged and classified, ere they can be of any use, either to the artist or the patrons of Art. The rooms in question, without much expense, might be appropriated to the exhibition and study of these exhumed valuables. In conformity with the suggestions made to the minister, M. Villot was commissioned to examine into the matter, and ascertain the contents of the rooms referred to. The list commences with various catalogues:—A catalogue of the ancient royal collection, arranged by Bailly, and dated 1722, small folio; a detailed catalogue in eighteen volumes, large folio, made during the Empire; it comprises a list of all the various objects of Art, acquired by conquest since 1792; paintings, drawings, sculptures, gems, Etruscan vases, cameos, &c. Beyond the

mere enumeration, the name of the master, the title of the subject, material, and dimensions, this catalogue contains the name of the place from which each object was taken, and its estimated value. A catalogue (called Venaublane) in six folio volumes made by the ordinance of the 22nd of July, 1816, and concluded on the 25th of May, 1824, which is nothing more, beyond the pictures, than a transcript of the Imperial catalogue, deducting the works returned at the Restoration to their former possessors; their origin and estimated value are likewise stated, but the drawings and various objects such as jewels, vases, &c., are rendered *en masse*. The first draft of the general catalogue of the Royal Museums, arranged by the Civil List, after the law of the 22nd of March, 1832, and deposited in the Chambers. This being the only official catalogue claimed especial attention; it consists of nineteen folio volumes, of which three are devoted to drawings, two to sculptures, four to varieties, vases, jewels, &c., one to the Museum of the Marine, one to the private library of the Royal Museum. The first column in this catalogue is arranged in two series of numbers, thus,

NUMBERS.

OF ORDER.

OF CATALOGUE.

The number of the order, which commences at 1. and continues, is fictitious, being unattached to any object. The number of the catalogue, that is, of the old catalogues, differing from the number of order, is alone inscribed upon the object. This double enumeration much increases the difficulty of research.

The first volume, relating to pictures, contains a description of the works of the painters esteemed the best: the column of observations is blank. The second volume, or supplementary catalogue, comprises the painters of minor importance, or as it is stated, "without value;" the justice of this qualification demands to be carefully attested. The old or bygone appreciation of objects declared to be valueless, appears at first sight to be inapplicable to a large number of productions. This sweeping censure demonstrates the haste and incompetence of those who at different periods undertook the classification. The third volume is appropriated to the pictures acquired under Louis XVIII. and Charles X. No prices are mentioned, but this omission might easily be supplied at some future time by a reference to the documents of accounts and orders. The drawings and designs are contained in five volumes, but without any observations as to the mode of acquisition. Some remarks in the ninth volume convey an idea of the confusion prevailing throughout the work. Since the periods of the first Republic and the empire, no government mark has been placed upon the books nor on the designs; and the same remissness is apparent with respect to the vases, the Egyptian antiquities, bijouterie, &c.; neither is the weight of the gold and silver articles, nor the exact number and value of the precious stones, indicated.

The report of M. Jeanron proceeds to show the inutility of examining official documents—faulty and insufficient; he then states that there are in the store-rooms (*greniers*) of the Louvre a considerable number of pictures rolled up or on frames, brought from the various dépôts or royal residences which are not catalogued. Suggestions are subsequently offered as to the best method of employing these treasures of Art for the use of the artist and designer, who have such a direct interest in their application as matters of study. The Minister of the Interior has ordered the seal of the Republic to be placed on them all. It appears that the catalogues of the works made under Louis Philippe, that of the Spanish Museum, the Standish Museum, the collection brought from Malta by Citizen, late Baron Taylor, are either abridged, or are in the same state as the papers, having no prices attached to them.

— This year the *salon*, as well as all else, has been revolutionised, and, in truth, nothing has been more revolutionised than it. From the one extreme of a packed *jury*, the young republic has swept at a bound to the other extreme, of full and free admission to all exhibitors. And such a change! It is difficult to conceive the effect which 5000 heterogeneous daubs make upon the 200 decent or excellent works, which the crowd gather round. In one word, it is extremely difficult to recognise a good work, and its beauties, amid this ill-assorted *entou-*

rage; so much effect upon a work of Art has the harmony of the objects in its immediate vicinity.

As may be at once concluded, the mere number of productions has been immensely increased, doubled in fact, by the promiscuous entry accorded. Thus, the usual space has not sufficed this year, but the whole of the Italian Gallery of the Louvre, of the gallery of Diana, of the French Gallery, and the Egyptian Rooms have been required. On the other hand, the Wooden Gallery serviceable for exhibitions in other years, was taken down at once in the first days of the revolution, from fear of fire reaching it by any disorder, so that there was, besides, so much less of space disposable. Altogether there are 4845 paintings, drawings, engravings, plans, &c., and 335 works of sculpture.

Of the paintings we must commence by a word on the daubs. The first day a visit was somewhat amusing, though, in the end, one left sad and disconcerted. The actual hideousness of some of the canvasses was beyond all comprehension. How any one could have been self-satisfied enough to send them, was a calculation for the philosopher and student of psychology. When I reached the middle of the long gallery a crowd stopped the way entirely, whose laugh was heard at a distance. It was thereabouts the most contemptible pictures were collected, and a lot of students from the *ateliers* were squeezing together and acting as an improvised jury. On all the remarkable works judgments were being placed, in one way or another. Now it was a paper stuck in the frame, instructing the public,—"This is a horse, not to be mistaken for an ass!" "This is a man!" "Is this a woman?" "Here is a lot of real *spinards*," (*spinnach*). "This is an enigma—the picture to him who can guess it!" Again, it was a sheet of paper hung over the most remarkable daub, declaring "*aux Grands Artistes, la Patrie reconnaissante!*" And immediately it was also crowned with a wreath of immortal flowers. Next day, however, the worst of these disappeared, to the extent of some half-dozen, really most remarkable; and there remain now but the miserable daubs.

Among painters of fame and indubitable excellence, there are still fewer *exposants* this year than last. Neither Scheffer, Delaroche, Cogniet, Robert-Fleury, nor even Couture has sent anything, although we have seen in their ateliers most admirable pictures, which would, if exhibited, have saved the *salon* from the domination of so terrible a majority of uglinesses. But they all talk of following the example of Ingres, David d'Angers, &c., and ceasing to exhibit altogether. It will certainly be a loss to the public, and to students of Art especially; but we trust that, under the present régime, they will not thus think of retiring from popularity. Among those faithful to the public are Delacroix, Vernet, Flandrin, Henri Lehmann, Muller, Diaz, Baron, R. Lehmann, Yvon, Lepoittevin, Leleux, Penguilly, Hesse, Dubuffe, Drolling, Corot, Dupré, Thuillier, Flers, and Mademoiselle Bonheur. There are a few English also, but the only remarkable name is one well and deservedly known in Paris, W. Wyld. Among the sculptors are Rudde, Jouffroy, Maindron, Clesinger, Pradier, Etex.

To the abolition of the jury, the republic has added another wholesome and if possible still more needful measure. A Commission of Reform is instituted to examine and ameliorate the constitution of the School of Fine Arts at Paris, and of the Academy at Rome. It is composed of artists, some members of the Institute, some independent. With such men as David d'Angers, Ingres, Delacroix, we may look for such measures as will do away with the favouritism, the antique prejudices and forms, and the narrow course of study which were the crying evils of the old system.

A monument is decreed to Marshal Ney, to be erected on the spot where he was shot. We suppose one will follow over his tomb in Père la Chaise, which has neither name, nor record, nor headstone; nought but the green grass over it, and a rusty railing round.

The Fine Arts are to constitute a department of the Ministry of the Interior, and M. Charles Blanc, brother of the President of the Labour Commission, is installed at its head. We do not know anything for which he is remarkable in connection with Art, except a Biographical work on Modern French Painters, well written to be sure, but of which only one volume is yet issued.

Immediately on his instalment, he prepared and had decreed the following arrangement. The department of Fine Arts is divided into three direc-

tions. The direction of National Galleries and Collections; the direction of the Arts, comprising orders, recompenses, encouragements, aids to artists; exhibitions, public fêtes, the management of the *Conservatoire de Music*, Royal Academy, and public edifices; and the direction of Literature and Theatres.

Another measure opens wider the door of the Academy for the first competition occurring, that of Architecture. Fifty, instead of thirty, pupils are to be admitted to compete.

The exhibition of the competition of Symbolical Figures of the Republic has opened, which we hope to notice next month.

O. M.

ROYAL IRISH ART-UNION.

THE annual meeting of this Society for the distribution of prizes for 1847, was held on the 31st of March, in the theatre of the Royal Dublin Society; the Lord Chief Justice Blackburne presiding on the occasion. Mr. Stewart Blacker, the Honorary Secretary, to whose indefatigable exertions this Institution owes so much of its success, read the Report, which, considering the peculiarly depressing circumstances of the past year, affords less evidence of decline in the prospects of the Society than might reasonably have been expected. It would seem that while in the preceding year, (1846), its receipts amounted to 4,200*l.*, its income in 1847, when the calls for national pecuniary assistance were, of necessity, both urgent and numerous on that class which forms its principal supporters, was not less than 2,786*l.*, a manifest reduction certainly, but by no means so great as we should have anticipated; in fact we are only surprised that so large a sum has been collected for such an object, at such a period. The fact is a sure guarantee of the hold possessed by this Society on the public mind, and augurs well for its future prosperity in better times.

The Report next refers to the number of Art-exhibitions which distinguished the past year, especially those of the Royal Hibernian Academy and the Society of Irish Artists, to which the Committee of the Irish Art-Union are limited in their selection of prizes. From these Societies fifty-three works of Art, valued at 1,100*l.*, have been chosen; the principal being "The Creation of the Dimple," a group in marble, by J. E. Kirk, A.R.H.A., 100*l.* "Invitation, Hesitation, and Persuasion," by N. J. Crowley, R.H.A., 60*l.* "The Great Britain Steamer on shore in Dundrum Bay," by M. Kendrick, A.R.H.A., 60*l.* "Skiddaw Mountain," by A. Penley, 50*l.* "The Young Bather surprised," a group in marble, by T. Farrell, 50*l.* "The Halt of the Bear Leader," by G. Sharp, A.R.H.A., 40*l.* The remainder of the prizes ranged from 35*l.* to 2*l.*, a sum we consider far too low to be of any practical benefit to either seller or buyer. The engravings intended to be issued to the subscribers are Wilkie's well-known "Village Festival" and the "Irish Courtship," from the clever and attractive picture by F. Goodall, exhibited at the Royal Hibernian Academy during the past year. This is to be engraved by Mr. W. Finden; we have no doubt, from the excellence of both painter and engraver, a work will be produced to the entire satisfaction of all parties concerned. The Report then proceeds to state that having suffered in former years from the delay caused by the non-performance of engagements on the part of the engravers employed upon their plates, the Committee

"Have come to a resolution to alter completely their mode of proceeding for the future, and hereafter not to announce any engraving as that for the particular year, without having the certainty before them of its capability of being either produced at once, or certainly within the period of subscription. They have every hope and confidence to be able thus to commence with the 1848 list, and no exertion shall be spared not to let any year hereafter fall in arrears in this respect.

"They shall have no hesitation in stating what works are in progress for future years, or in taking subscriptions for the works in question for the special guaranteed impressions to be reserved for such members as are to contribute in advance for this purpose. Thus, for instance, beautiful, popular, and attractive works of those eminent Irish artists, Danby, Petrie, and Forde, are being put in hands. The first ready will be named for the year it shall be ready for, and so on, without any fear of future delay."

The Report then stated that premiums were given to Mr. M'Coy for a specimen of engraving, and to Mr. J. H. Lynch and Mr. Woodhouse for lithography and medal engraving.

Unconnected with this Institution, and yet in some measure arising out of it, a first-rate printing press, for the production of high class engravings, with suitable machinery for conducting it, has been established in Dublin; it is the result of private speculation and bids fair, in quiet and peaceable times, to prove successful. Hitherto, engravings of almost every description, circulating throughout Ireland, have emanated from the presses of London and Edinburgh, but there is no substantial reason, why an equal degree of excellence should not be attained in Dublin with proper resources at command. The plate of the "Village Festival," alluded to above, has been worked at this establishment in a highly satisfactory manner. In conjunction with the printing, a publishing business is also about to be commenced.

We cannot conclude this brief notice without expressing our strongest disapprobation of the language and sentiments of a writer in the *Dublin Evening Packet*, who presumes to censure the Directors of this Association for purchasing what he terms "foreign" pictures, by which he means, pictures painted by Englishmen or Scotchmen. Such an idea could only emanate from a mind strangely perverted or grossly ignorant. Just conceive this proposition carried out to its full extent by the Art-patrons of the respective countries, where would Maclell, Mulready, Macdowell, and a host of other Irish names honoured in Art, find the support they so justly merit? Let us ask the author of such absurdity, if as much honour is not conferred on Irish talent, by English patronage, as by that which he considers exclusively national? If Ireland has been "culpably apathetic to the claims of her gifted children for support," she ought to be the more grateful to those who have encouraged her talent and appreciated her genius. The principle on which the Committee of the Irish Art-Union act is both wise and just: the "unfair practice," they say, "of exclusive dealing, under the pretence of nationality, we have never countenanced, nor ever shall; we have always looked to High Art alone, and in connection with it have invariably gone to the best and fairest market for the best and fairest-priced article." We would suggest to the writer referred to, that he would better perform his "painful but imperative duty," to Irish artists by assisting to enforce this principle, than by repeating the cuckoo-note of the "Saxon," in matters connected with the Arts of his country. No greater mishap could befall the progress of civilisation and refinement in Ireland, where, alas, both are so much needed, than to exclude from her the productions of "foreign" genius, or to attempt to make her independent of the patronage and support of others. Either would be an act of self-immolation, committed by a simpleton or a lunatic.

ART IN THE PROVINCES.

GLASGOW SCHOOL OF DESIGN.—The Annual General Meeting of the Friends and Subscribers to this Institution was held on the 28th of March. Considering the depressed state of trade during many months, which would operate most injuriously to a commercial city like this, the Report of the Committee is far from discouraging. Notwithstanding every disadvantage, there have been admitted to the male classes 481 pupils, and to the female 135; the Committee express themselves well satisfied with the progress of the students during the past year. A number of the more advanced pupils have now arrived at the study of the higher branches; and the subjects of study have, therefore, become more extended and more interesting than formerly. A great many are also engaged in flower-painting, in colouring, in arabesque, and in chiar-oscuro painting, and are making decided progress in these important departments.

It is also proposed by the Government Council, in conformity with the practical experience they have now had, to make several alterations in the mode of conducting the business of the schools, with a view of increasing their efficiency, and more completely developing their resources. Among other improvements, some additional classes are contemplated for the promotion of design in various branches of Ornamental Art, as applied to manufactures, and particularly the leading manufactures of each locality; and a course of lectures on the same subject is to be delivered every session.

As regards Glasgow, the Committee are happy to be able to state that they have had occasion to ascertain from different manufacturers that young men who have passed through the School of Design here are more useful to them, and exhibit a greater facility and taste in producing new designs, than those who have not had that advantage. Without attempting to indicate the progress which has been made in all the branches taught, we may mention that it was extremely interesting to observe certain of the

more advanced pupils, of both sexes, sedulously engaged in the large gallery in drawing and shading the human figure from the round, in oil as well as in water tints—the models being the numerous fine full-sized casts from the antique, which are ranged around the apartment. In another room we observed one or more beautiful copies (in oil) of arabesques, the originals of which are in the Vatican. But perhaps the most interesting department of the school is that in which modelling in stucco is taught. The number of pupils engaged in this branch is, we understand, already very considerable. A characteristic specimen of the success attending the efforts of the teachers and pupils in this department was exhibited in a very fine figure, which was placed on the table for the inspection of the meeting, being a reduced model of one of the Townley marbles (the enlarged cast is amongst those in the gallery)—a girl in a half-recumbent posture playing at a game, the production of a Miss Harvie. A number of similar works are in progress, some of them statuettes, and others copies of sculpture in alto-relievo; and we understand it is intended to make the talents of the pupils, in this department, available for promoting the interests and extending the influence of the institution, by depositing of such models to the public at large as drawing-room ornaments, and as specimens of native art, which cannot but prove exceedingly attractive to all who may be desirous of possessing copies of reduced casts from the antique. We think this proposal highly judicious; as calculated to stimulate the students in their Art-education, as well as to increase the pecuniary resources of the Institution.

SHEFFIELD.—The Committee of the Botanical Gardens, in this place, have granted permission to twelve students, in the School of Design, under the superintendence of Mr. Mitchell, the master, to have admission to their conservatories, for the purpose of drawing flowers and foliage from nature. "Should any person," says a local paper, "be so little aware of the utility of the sort of knowledge to be derived from the source alluded to, in the formation of original designs, and even in the pursuance of Artistic Ornament in general, such an individual need only turn to almost any number of the *Art-Union Journal*, where it will be seen how large and varied an assemblage of manufactured articles of different classes are primarily modelled from, or owe their decorative beauty to, outlines or details derived from vegetable nature; not indeed always through the mere effect of imitation, but most commonly by a modified and tasteful appropriation of some of the elements of the original type."

SOCIETY FOR THE PROMOTION OF THE KNOWLEDGE OF ART.

It has often occasioned us much surprise, that among the numerous Societies which of late years have been called into existence, no one has hitherto appeared whose object bears the most distant connection with the demands for Art-instruction. We do not in this refer to schools for teaching the various branches of Art, but to such an institution as would have for its end the re-publication in a comparatively cheap form, of books, almost essential to the amateur and student, but inaccessible hitherto only to a few by reason of their costliness; and of engravings from the designs of the old masters, of like importance and equally out of reach. The Percy, the Camden and Hakluyt Societies, the Ecclesiastical History Society, the Society for the Reproduction of the Writings of the Old Musicians, the Archaeological Societies, and many others, have each conferred great benefit in their respective departments by their researches among the literature of past ages; whereby a large amount of knowledge has been brought to light from the depths in which it lay hidden; while, with the single exception of the Dilettanti Society, whose labours have been almost exclusively employed to illustrate the remains of ancient Greece, no attempt has as yet been made to disinter and revivify the multifarious productions in the world of Art, almost unknown and rapidly decaying; such, for instance, as works tending to a systematic study of the monuments of painting; those also which treat of the various Ornamental Arts practised so successfully in the middle ages, with the various histories, from which might be gathered abundant stores of scientific knowledge.

It is, therefore, with no inconsiderable pleasure we have perused the outline of a prospectus of a Society proposed to be established on the principles of those referred to above, the object of which is the Promotion of a Knowledge of Art. This it is reasonably presumed may be effected by the means we have already adverted to. It is intended to publish works of two classes; the first, literary, embracing every species of composition which may illustrate the principles or the history of Art, in any of its branches, whether translations from foreign or abridgments from voluminous writings on the subject; original essays contributed by members of the Society, or unedited memoirs or

documents which may come into their possession. The second class will consist of engravings from important examples of architecture, sculpture, painting, or ornamental design; in the selection of which, instruction, rather than probable popularity, will have the prior claim. Among the publications to which we should suppose the Society would be likely to give its early consideration, we might mention an English translation of Vasari, that invaluable text-book of Art, which we know chiefly at present only through the medium of a defective French translation; unedited MSS. existing in the Continental libraries; and engravings of the frescoes of Giotto, Angelico da Fiesole, Filippo Lippi, &c. &c., and of the various matters connected with ancient Ecclesiastical Architecture.

It is proposed that the management of this Society shall be confided to a council of twelve members at the outset, but with power to vary their number: this council will select the works for publication. An annual subscription of one guinea constitutes membership, and entitles the contributor to a copy of each publication in both classes.

From the names we have heard mentioned in connection with this Society, we cannot doubt of its ultimate success, inasmuch as they are, to a great extent, a guarantee for its operations being carried on with vigour and judgment. The Council, which as yet is not entirely filled up, already consists of several amateurs, and we think, if the scheme be legitimately developed, few institutions in this country will be more likely to advance the knowledge of the higher branches and principles of the Fine Arts. We give it our most cordial support, feeling assured that by placing before the rising generation of artists and amateurs in every department the best examples of what has been done in former times, a School of Instruction will be opened up which cannot fail to have a widespread and beneficial influence.

THE

ASYLUM FOR AGED GOVERNESSES.

As the time approaches (the first week of June) when the Bazaar will be held, the results of which are expected to aid very largely the fund for erecting the Asylum, the labours of its promoters increase, and their prospects become brighter. THE CAUSE has been so continually advocated in this Journal, that it is unnecessary now to do more than remind those who are exerting themselves in its behalf, of the claims urged by the CHARITY—a term to which the project is eminently entitled, and the use of which can in no degree lessen the force of the appeal—for it will be a Charity available only to the most useful and meritorious members of the community, in whom age will be at once honourable and honoured.

We do therefore intreat for it such aid as can be afforded by those who have perused the statements we have from time to time published. Those who have no money can contribute work; ARTISTS are especially bound to sustain it; for there are very many who have sisters or dear connexions, who, like themselves, are labouring for independence by mental toil; and we trust among the MANUFACTURERS—nay, even among the artisans in their establishments, there are many upon whose cordial co-operation we may safely calculate.

Indeed, not a few have already signified their intention to contribute; and it forms a very essential part of the plan of the Committee, so to exhibit such contributions as may be sent, that the public may examine, under manifest advantages, various examples of British Manufactured Art. With this view they will be labelled; and (although purchased) not suffered to leave the stalls until after the Bazaar has been closed.

We hope that artists and manufacturers will look through the list of those ladies who design to undertake the charge of stalls, and arrange for transmitting contributions to them. That list is printed in our advertising columns.

We feel as if our importunity in this matter may seem somewhat overmuch; but the opportunity is very seductive; we consider it impossible to find a purpose more entitled to earnest advocacy; or one that more entirely falls within the scope of our peculiar duties. Viewed in all lights, the Institution, of which the Asylum is the Charity branch, is calculated to produce immense results for good to the present and to future generations.

ROYAL POLYTECHNIC INSTITUTION.

THE moral benefit of this Institution has been long felt and duly appreciated by the public mind. The objects which it offers, not only for contemplative, but for positive study, have caused many to think upon, and devote some attention to the mysteries of Art and Science, who might have left them neglected or uncared for. It will be a source of satisfaction to such that its premises have been so enlarged as to give it further scope for making its manifold advantages more effectual than ever; and it is no small gratification to ourselves that all improvements have taken place under the judicious eye of Mr. James Thomson, and consequently with correct taste and reference to artistic effect. The proportions of the new theatre, which had been erected for the purpose—partly of obtaining an increase of focal distance in the elucidation of microscopic wonders, and partly of securing a receptacle for objects of Decorative Art and Manufacture, are especially elegant and appropriate.

With regard to the latter department, which comes particularly within our province, the Institution has received the co-operation of many artists and manufacturers who hold important positions, and have forwarded many of their proudest efforts as tests of the progressing excellence of what England is now producing, and as pledges of what she may produce by extended study and influential patronage. Upon the value of such exhibitions it is needless that we here insist, so often have we expatiated in loud praises of similar endeavours on the however humble a scale. In the present instance, the scheme has one advantage over others that we have had occasion to examine. It is more practical than any. Of various departments and materials of manufacture it not only attempts to classify in series the best procurable results, but it carefully shows how, by successive stages, each object has arrived at its perfection, explaining at a glance the mechanical and the artistic position of each. Here the mass of clay is shapeless or unembodied; in the next gradation it is moulded; it then shows the symptoms of glazing and firing, and eventually becomes a graceful dish painted with flowers and arabesques. By the same instructive agency, every possible period in the history of a table-candlestick is elucidated from its metallic embryo to its completion as an object of beauty and utility. Such a display cannot be unproductive. Information so cheaply and so clearly circulated must do good in a hundred different ways—one Art becomes suggestive to another, and the ornamental designer is by a rapid and easy process taught the mechanical difficulties to be combated in the branch to which he particularly devotes his share of attention.

The appearance assumed by the department principally containing the specimens of Decorative Art is pleasing and picturesque. The vestibule supplies some examples of the most successful labours of the Lithographic Art; and the centre of the room presents a platform of considerable extent entirely devoted to the works of Alderman Copeland—a prominent position excellently made use of. Among the novelties of this mighty establishment, the principal feature here is a circular slab of porcelain, of larger dimensions than were ever before attained in this country. It is ornamented with a Swiss landscape, surrounded by scrolls and foliage. Some elegant repetitions and adaptations of ancient Etruscan forms are also placed in company with some choice dessert plates, just executed for Her Grace the Duchess of Sutherland; and a vase of turquoise blue and gold, which is an achievement of no common order. Behind this are the contributions of Messrs. Minton & Co., coupled with a few of Felix Summerly's Art Manufactures. Among the latter there are no novelties, the centres of the two shelves being filled by Mr. Bell's figure of Shakespeare; and the pear-shaped tea-pot, to which, in description, we did more than ample justice in our last number.

The two departments of papier maché, those of Jennens and Bettridge on the one hand, and Mr. Bielefeld on the other, are here well represented, the first by a series of trinket boxes, desks, screens, tables, &c., of much grace and elaborate execution; the second by architectural ornaments both for ecclesiastical and domestic adoption, and by a richly gilt frame, which so strongly approaches the works of the old Venetians that we could scarcely refrain from believing it to be of carved wood.

The ordinary elegancies of the Coalbrookdale

Iron Manufactory, the Ladysmore Terra Cotta Works, and the Black Marble Sculptures of Derbyshire all take their places in various parts of the establishment.

The Patent Relievo Leather Ornament Company have also forwarded selections (some of them apparently new and tasteful modifications of the style of the Renaissance), from the number of their decorations in stamped leather. A "Cupid" in the same material is wonderful. In the department of brass-work some very creditable articles are due to the skill and spirit of Messrs. Greensill & Sons, and consist for the most part of lamps, candlesticks, &c., and of which sometimes the Roman and sometimes the Italian style of ornament has furnished the basis. An oil-lamp, formed of a dolphin supporting a vase, a dragon chamber-candlestick, and a table-candlestick representing a lily rising from an Alhambresque urn, are all tasteful and meritorious.

In a nearly allied branch, Mr. Hart of Wych Street has contributed some pretty varieties. Most of them are intended for door handles; and to their completion, glass, porcelain, and such materials, have been made subservient.

At the east end of the Great Room, two beautiful decorative frescos by Mr. Wilmshurst have been placed opposite those of Herr Sang, which they rival in truthfulness of design and general harmony of effect. The style adopted is that of the arabesques of Raffaele and the immortal artists contemporaries in Italy, where elegancies of this description abound in palatial halls and sacred edifices. Mr. Wilmshurst has attained the middle course of steering between washy tameness on the one hand and glaring vulgarity on the other, a difficulty seldom conquered by modern, nor always by ancient, decorators.

A small room is dedicated to the reception of models in a material perfectly new in its application to such a purpose, of fruits indigenous to the Mauritius. Here grow the plantain, the banana, and the cocoa nut in their real colours, and with the very texture imparted to them which they present in nature. Other fruits, some of them unknown in this country, have shared the same industrious care; and the whole series will be found of considerable interest, offering as it does to view, the complete aspect of Oriental vegetation in its most luxurious profusion.

Among the recent inventions which have claimed some share of artistic embellishment, Ash's patent self-acting tea-pot, and Riddle's new decanter stopper, especially merit some amount of attention. The latter object may be thus briefly described. A neatly cut decanter has about the middle, on an angle, which is a feature in the shape of the object, a silver border of grapes and vine leaves, from which a spring of the same metal communicates with a hinge, which in its turn is connected with the spherical stopper. The pressure on the spring produced in grasping the decanter by its neck, causes the stopper simultaneously to fly up; but upon being placed once more on the table the decanter is again sealed, for the stopper resumes its position, and becomes air-tight as before.

A long table has been provided for the reception of the works in glass of Messrs. F. and C. Osler, and these are so well known and so generally approved, that they need scarcely be more than named. Suffice it therefore to observe, that they comprehend coupes, vases, candlesticks, decanters, and similar articles, rendered pleasing in a remarkable degree, not only by the matchless brightness and transparency of the material itself, but by the just and simple forms into which it is in many cases moulded. Among the most recently executed are the hyacinth glasses and flower vases, made of opalesque glass, and having in relief sprigs of various flowers enamelled in their natural colours, though generally with gilt stems. These productions tend to show that a great deal more may be realised in this once obstinate medium, than but a short time back would have even been projected. In comparison too with the far-famed wonders of Murano, the Venice glasses, whose lightness was so delicate as hardly to bear the slightest breath of wind, Mr. Osler's wine-glasses must not be supposed to fall very far into the shade; and it is certain they bear the palm of usefulness against their proud predecessors. There is a rationality in studying convenience as the handmaid of decorative beauty, which is not to be despised; and we very much question if, with the wine-glasses of antiquity, in all their exquisite

lightness and sylphlike forms, the fear of breaking them to atoms by a touch would not considerably impair the enjoyment to be derived from making use of such mechanical and artistic triumphs.

Many will be pleased here to recognise, in palpable gradations, the manufacture of flax and cotton, from their origin in the simple vegetable, to their consummation in the ornamental fabric; and the insect boon converted, by an ingenious contrivance, into a costly silk. A series of Atkinson's Irish poplins evince much taste and tact in the patterns where harmony of colour accompanies good arrangement of detail.

Upon the whole, a glance at the Polytechnic Institution, thus enlarged and improved, produced on our minds a very favourable impression, and will, we are confident, meet with the encouragement it deserves. We rejoice to see that the spirited proprietors are fully alive to the advantages of broadening its sphere of usefulness, attempting a combination of the pleasures of Art and Science, and thus claiming the sympathy of a wider range of society, and rendering this Institution a place with the contents of which all ought to be properly acquainted.

MINOR TOPICS OF THE MONTH.

THE VERNON GALLERY.—We are enabled to announce that the Trustees of the National Gallery have resolved upon accepting the generous offer of Mr. Vernon, to permit the pictures presented by him to the nation to be seen at his house in Pall Mall; thus avoiding the necessity for their removal to a less desirable locality. Arrangements are therefore in progress for admitting visitors on two days of the week; cards for the purpose to be issued under the sanction of the Trustees. As the house is Mr. Vernon's dwelling, it will be obvious that a larger concession could not well be made; and as the number of persons desirous of admission will be no doubt greater than the number who can be accommodated in the rooms—spacious though they be—it will be absolutely necessary to admit but a limited number at one period. All arrangements will be made with considerate care for the enjoyment of those who, by the munificence of the donor, have been made the owners of the pictures.

THE SOCIETY OF PAINTERS IN WATER-COLOURS opened their fortieth annual exhibition on Monday the 24th of April, at too late a period of the month for us to do more than note the fact. We shall, of course, bring it under review in our next.

THE ROYAL ACADEMY.—The Exhibition will open on Monday the 1st of May, the day on which our Journal will be in the hands of the public. It would be therefore idle to offer any remarks upon its character, until we are in a condition to bring it under detailed review. For that purpose we shall add considerably to the number of our pages. We shall have ample time to perform our duty. It will not, however, be so with those who will have the task of reporting it for the daily papers; they, as usual, will have to force their way through crowds; examining hastily, and not in the most tranquil mood or in a spirit which enables them to view favourably and judge generously. We deeply deplore, year after year, the continuance of this evil; one so productive of mischief, yet altogether inexcusable. The Royal Academy is, we believe, the only body in the world that pertinaciously resolves to give no sort of privilege or accommodation to those who conduct the press; yet it might be given easily. It would suffice for all purposes, if those who represented the public journals obtained admission at nine o'clock on the morning of the opening, three hours before the public are admitted. It is strange indeed that the Academy adheres to a pernicious rule, by which those who discharge a duty irksome and onerous are rendered incapable of performing it fairly.

THE LAST CONVERSAZIONE OF THE MARQUIS OF NORTHAMPTON.—On Saturday, April 16, the last conversazione of the season took place at the residence of the noble President of the Royal Society; the noble Lord will very soon cease to hold that office—to the very deep regret of all with whom it has brought him into contact.* Among

* The Times states, that among the noblemen mentioned as likely to succeed to the vacant office are the Duke of Northumberland, the Earl Rose, Lord Wrottesley, and the Marquis of Westminster.

the artists present upon the occasion referred to were the following:—W. Wyon, R.A.; T. Uwins, R.A.; A. E. Chalon, R.A.; C. L. Eastlake, R.A.; S. A. Hart, R.A.; J. P. Knight, R.A.; R. R. Reinagle, R.A.; J. J. Chalon, R.A.; D. Roberts, R.A.; C. Landseer, A.R.A.; P. F. Poole, A.R.A.; W. C. Marshall, A.R.A.; C. Fielding, T. H. Illidge, Allom, Brockedon, Cheverton, G. E. Hering, Buxall, Harding, Weekes, Prout, G. R. Lewis, J. Burnett.

NEW NATIONAL GALLERY. We understand that proposals have been made to the Government by Mr. Moxhay, whose name is so well-known in association with the Hall of Commerce, to erect a National Gallery, on the south side, and in the centre of, Leicester Square; and to be in some way connected with the present Gallery; which he assumes to be left entirely to the Royal Academy, excepting the lower suite of rooms, to be appropriated to the School of Design. The project is a gigantic one; but it is said that Mr. Moxhay's undertaking is to supply it to the country free of all cost. In the absence of information sufficiently clear, we do not enter further into the subject than to state, that his plans and estimates have been submitted to the Trustees and also to the Woods and Forests.

THE ALLOTMENT OF PRIZES BY THE ART-UNION OF LONDON will have taken place before this Journal is in the hands of its readers; the public therefore will be in possession of all information on the subject: it is consequently only necessary for us to remark, that the sum collected will by no means disappoint its supporters, when they consider the disastrous state of commerce during the past year. Comparatively small as the amount is, it would do "a world of good to artists," who cannot fail to feel, above any other class, the pressure of the times.

THE ART-UNION OF LONDON is about to place in the hands of four engravers four pictures to be engraved on steel, for distribution to subscribers of some years to come. This arrangement is made in order to avoid the necessity of the electrotype. The engravers selected are Messrs. Willmore and Goodall for two landscapes; and Messrs. Bacon and Shenton for two historical subjects. The landscapes have not, we believe, been chosen; the historical subjects are "The Burial of Harold," by Mr. F. R. Pickersgill; and "Richard the First pardoning Bertrand de Gourdon," both of which obtained prizes under the Royal Commission. The sizes of the prints are to be about eighteen inches by fourteen; but it is not likely they can be ready before the year 1851. Each subscriber will be entitled to one of these engravings; but if we understand rightly, he will not be entitled to a choice. Hence an evil will occur; he who cares nothing for landscapes may be allotted one, while he who covets a landscape may obtain an historical subject. There seems some difficulty always to arise from any project of the Society, however good may be the intention; mistakes seem inevitable in connection with their plans.

THE DIORAMA IN THE REGENT'S PARK has again been opened to the public, and upon this occasion presents two views, both represented under a variety of circumstances. The first, Mount Ætna, has been most ably depicted by M. Diosse at three different periods, that is to say, in a night of calm serenity, with the ruins of the theatre at Taormina dimly visible in the foreground, where the moon's rays light upon it; next by daylight, extending its broad white summit against an intensely blue sky; and afterwards, raging during one of those numerous eruptions which have desolated the country about Catania. In the latter scene the artist has been eminently successful; volumes of smoke and flame issue from the crater, while molten lava by apparently steady courses rolls down the sides of the mountain, extending even to the beautiful bay which forms the middle distance in the picture, and becomes lost amid the picturesque windings of the shore. The interior of St. Mark's Church, Venice, is the subject of the second painting, and vies with the first in accuracy of drawing and effect of chiaroscuro. One scene represents it during the day, when full opportunity is given for inspecting its massive columns, cupolas, and mosaic decorations, the gigantic cross suspended from the vaulted roof, and the distant altar glittering with gems and gold. Nor is the solemnity of the whole lessened or impaired by the entire absence of any human figures. A Byzantine character distinguishes every portion of the

enormous edifice, rendering it so different from anything with which the eye is familiar, that the spectator almost feels himself transported to another world. Gradually the shades of evening steal over the cathedral, priests and worshippers now assemble in its aisles, and the gigantic cross becomes illumined with a thousand lamps. During this part of the Exhibition, the tones of a fine organ heighten the illusion; while the majestic darkness, by no means dispelled by lamps and candles, which are lost in so stupendous a space, adds a wild grandeur, which is perfectly consistent with the history of St. Mark's, Venice. Very few will we think fail to be interested in the Diorama under its present aspect, or to regard the paintings in the light of instruction very pleasantly conveyed.

ARTISTS' BENEVOLENT FUND.—The annual dinner of this valuable Institution took place on Saturday the 15th of April, at the Freemasons' Tavern, Henry Thomas Hope, Esq. M.P., in the chair. The Artists' Fund was established in the year 1810 under the immediate patronage of His Majesty George the Fourth, by whom it was incorporated by royal charter in 1827; and on the occasion of which we speak, the chairman announced a donation from the Queen of one hundred guineas, Her Majesty being likewise graciously pleased to continue to be the Patron of the Institution. This Institution comprehends two separate and distinct branches, the Artists' Annuity Fund and the Artists' Benevolent Fund. Of the Annuity Fund three hundred artists are members, by whose contributions this inestimable resource is supported for their own relief in sickness or superannuation. The other branch, the Benevolent Fund, is under the direction of a committee, consisting of the president and ten subscribers to the Benevolent Fund annually elected by the subscribers to this fund, and five members of the Annuity Fund annually elected by the members of the Annuity Fund. There were upon this occasion some of the oldest subscribers to the Institution, but we regretted to observe that the attendance was not so numerous as it had been desirable to see. In saying this, we express a disappointment by no means unreasonable, inasmuch as there is a numerous and highly influential list of subscribers, and to the Annuity Fund a list of not less than three hundred subscribing members. The Institution has upheld itself through many periods of pressure and of need, certainly none more generally and deeply felt than of late, in which the profession of Art is the first to suffer; but, inasmuch as such a result might have been expected,—it were therefore the more to be expected and desired that the Institution would from its nature and purpose receive the cordial support of its members—nay, of all its members. In saying this, we advance no supposition of difficulty, because the support of which we speak—such as might be afforded by the bulk of the subscribers, such as would afford hope and countenance to every interested person—is after all but a small individual sacrifice. When we look around us, who is there that may say that to-morrow he shall be as he is to-day. After the customary toast the Report was read by the secretary, Mr. Threlton, in which it was announced that forty-one widows had during the past year received gratuities in amount from fourteen pounds downwards, the total sum being 547*l.* Twenty-three orphans received gratuities, in amount from five pounds downwards, the total being 109*l.* 11*s.* 8*d.*; and it was announced that payment had ceased to certain widows and orphans, in consequence of the decease of the parties. The amount of ordinary income is stated as 762*l.* 19*s.*, arising from annual subscriptions, annual contributions from members of the Artists' Annuity Fund, dividends on funded property, and dinner tickets. The amount of extraneous income is 289*l.* 3*s.*, arising from donations. On the other hand, the ordinary expenditure is 871*l.* 14*s.* 7*d.*, comprehending, besides the gratuities already mentioned, rooms for committee meetings, stationery, &c. secretary's salary, and other necessary expenses; and to this amount being added the investment of 166*l.* 15*s.*, together with a balance in hands of the bankers, the total expenditure amounts to 1107*l.* The committee regretted that the ordinary expenditure of the past year should have exceeded the ordinary income; but taking into consideration the extreme pressure of the present period, they deem it proper to continue to the widows the same amount of gratuity for the year 1848.

ORPHAN WORKING SCHOOL.—We are desirous

of calling the attention of our readers to the announcement in our advertising columns of another Fancy Sale, to take place at Willis's Rooms, on the 16th and 17th of this month. The object of this sale is to aid the funds for the liquidation of the debt still remaining on account of the new building at Haverstock Hill. We sincerely trust that as much success will attend the laudable efforts of the committee, as they found on the last occasion in the past year. The Orphan Working School is an admirable Institution, diffusing its operations on all sides, without respect to creed or locality. It is worthy of universal support.

THE TABERNACLE OF ISRAEL.—At the Gallery of the New Water-Colour Society, there has been exhibited a model of the Tabernacle of the Congregation which has been executed by the Rev. R. W. Hartshorn, A. B. of the University of Dublin, according to the letter of the Pentateuch; there are indeed two models, one showing the encampment of the people of Israel in the wilderness of Sinai, the other the Tabernacle; both are necessarily small: the former shows the face of the desert, and the latter, the whole of the detail of the Tabernacle, which has been constructed with great labour. According to the description in Exodus, the Tabernacle was a rectangular figure, thirty cubits in length, ten in height, ten in width, measured externally, and was constructed so that the door faced the east. In the 25th of Exodus, it is commanded, "And let them make me a sanctuary that I may dwell among them. According to all that I show thee after the pattern of the tabernacle and the pattern of all the instruments thereof, even so shall ye make it," and in the formation of the model, we find the most scrupulous reading of the Hebrew text. Those parts of the work recorded in scripture, as having been made of *brass*, are there formed of *copper*; which is justified by the meaning of the Hebrew or rather Chaldaic word, which has been rendered *brass*. The shafts of the columns are formed of wood, contrary to common acceptance; because in the distribution of the materials where-in *brass* is said to have been employed for the furniture of the court and the sockets of the pillars, no mention is made of the pillars themselves, which must have required the greater quantity of the metal: the Court, the Altar of Burnt Offering, with every scriptural detail, have been realised on a small scale by Mr. Hartshorn with infinite patience, unwearied research, and great learning; the whole constituting an exhibition which must be deeply interesting to an increasing section of archaeologists,—those devoted to research in sacred antiquity.

A PENCIL CASE, manufactured by Messrs. BARRITT & Co., merits notice, as better entitled to the term "ever-pointed," than all others which come under the same category, and supplying a remedy for the frequent inconvenience of putting in a fresh lead. In these pencil cases, the length of a single lead is two inches and a half, and each case carries twelve inches of lead, contained in the tube and in the upper part, which, contrary to the usual practice of manufacture, is solid. To all who are in the constant habit of using the pencil-case, this must prove highly advantageous. It is indeed an improvement of very considerable value; it avoids the troublesome necessity of cutting to obtain a point, and at the same time gets rid of the annoying apprehension that the lead may be nearly out.

MESSRS. ELLIS & SON of Exeter, to whose improvements in the adaptation of native silver we have on former occasions alluded, has submitted to us a remarkably elegant case for holding music, formed of the silver of the Combmartin mine, and manufactured for her Majesty. The fabric consists of silver wire gauze; on a filigree ground of dead white are wrought scrolls of polished silver of elaborate workmanship. On the centre of the basket is a shield, containing her Majesty's initials on a radiated ground, surrounded with bouquets of flowers. On the cover are the royal arms, superbly chased within a wreath of shamrock, rose, and thistles, on a dead white friezed ground. The opposite end (which corresponds) is richly chased with an appropriate design of Exeter Cathedral. The work is highly creditable to the ingenious manufacturer; not only because of the skill manifested in its production, but for the taste and judgment it displays. The design is simple and unostentatious; it derives its value from the refinement of the workmanship and the worth of the material; but in neither has there been any attempt to overload. We have seldom seen a more successful example of British Manufactured Art.

REVIEWS.

THE INTRODUCTION OF CHRISTIANITY INTO BRITAIN. Painted by J. R. HERBERT, R.A. Engraved by C. G. LEWIS. Published by T. AGNEW, Manchester, and E. GAMBART & Co., London.

We hail the appearance of this admirable engraving with entire satisfaction, arising much from its excellence as a work of art, but, perhaps, still more from the character of the subject, which we feel assured is but the forerunner of a series of productions that will elevate the *mind* of our School, and go far to supersede the race of undignified prints, by which almost alone our artists and engravers have become popular. We desire not to withhold from such their due meed of praise, but it is impossible to pay them the homage that loftier conceptions and deeper imaginations merit, and will invariably call forth. There is a majesty and a solemnity in such themes as the one before us, the absence of which can never be atoned for by whatever amount of artistic knowledge and skill is brought to bear on works of less refined character. The picture from which this engraving is taken must be well remembered by many, when exhibited on the walls of the Royal Academy, three or four years back. It is one of great and universal interest, appealing to the best feelings of our nature. It represents one of the early apostles of our most holy faith, in the act of baptising some converts, in the midst of those Druidical memorials which the religion he came to inculcate was shortly to set aside. Here is a subject for contemplation and self-inquiry, and the painter has kept both in view. Mr. Lewis has fully entered into the spirit of the artist, whose work he has engraved in the very ablest manner: it will do much to enhance the high reputation he already enjoys. We understand that the enterprising publisher, to whom the public is greatly indebted for placing such a print before them, intends to follow it up with a series of large historical subjects. We wish him, as he deserves, all success in his undertaking; it is one to reflect credit upon his discrimination and judgment.

POPULAR FIELD BOTANY. By AGNES CATLON. Published by REEVE, BENHAM & REEVE.

The young are greatly indebted to such authors as Mrs. Loudon and Miss Catlon for many works connected with the beauties of Nature; this substantial volume is particularly adapted for children, or older persons, who, not having an accomplished Botanist to direct their studies, or the means of attending lectures (and nowhere is knowledge so readily or so perfectly acquired as in the lecture room), may seek the garden and the field, book in hand, and there acquire an immensity of actual information; the necessary technicalities are simplified, and the examples would not fatigue the youngest or most unlearned mind. The illustrations are sufficiently explicit, and we could not recommend a prettier gift-book to a town or country girl: the town-bred young lady would learn to seek nature, and the country one to understand and value its advantages.

HISTORY OF SERBIA AND THE SERBIAN REVOLUTION. Translated from the German of LEOPOLD RANKE by MRS. ALEXANDER KERR. Published by JOHN MURRAY.

What, it may be asked, can there be of general interest in the history of Serbia? The fame of the author of the work will procure for it an extensive circulation, rather, perhaps, with the impression that *tetigit et ornavit*, than that Serbian affairs can justify any lengthened narrative that will claim a place in the acknowledged histories of Europe. But that this is a false impression, Professor Ranke's book shows at once; and he has entered upon his task with a determination to bring forward to the sympathy of Christian Europe the claims of a Christian people long oppressed by the Moslem yoke. We know nothing of Serbia—there is no romance to attract travellers in general—no comfort to invite English voyagers particularly. Serbia, with its neighbours, Bulgaria, Bosnia, Wallachia, and Moldavia, constitute the "debateable land" between the movement of Europe and the stagnation of Turkey. To go back to the Roman dominion, we find Serbia forming a part of

the Eastern Roman empire, and even remaining a part of the Eastern empire when the Western empire was re-established under Charlemagne. It subsequently became a kingdom, and then fell under the rule of the Turks, and is now a principality under the government of Georgewitsch, the son of the Ueberster, Kara George. Although the main subject of the work is the recent revolutionary history of the country, yet this had been unsatisfactory without a retrospective review of those circumstances, which remotely led to that oppression which became so intolerable as ultimately to induce the strongest efforts to cast it off. The work accordingly opens with some notice of the early Slavonian tribes, and passes rapidly to the events of the last and present centuries, as the wars of 1806-7, the formation of a Servian government, the peace of Bucharest, the revolution of Milosch, the Charter of 1838, the fall of Milosch, and the election of Alexander Kara Georgewitsch, and the present state of the country.

Of the manner in which the lady-translator of the book has acquitted herself, there can be but one opinion. It is rendered with much force and perspicuity of diction, and must be regarded as a valuable addition to our modern history. Ranke is by no means an easy writer to follow, but if we may judge from close observation, Mrs. Kerr seems to have apprehended and rendered most scrupulously the difficult passages of the writer.

CHAMBER BIRDS. By J. M. BECHSTEIN. Translated from the last German Edition, by W. E. SHUCKARD, M.E.S. Published by W. S. ORR & Co.

We noticed some three or four years ago one of the earlier editions of this most useful book, which treats of the natural history, management, habits, food, diseases, breeding, and the method of catching birds—and all we can add to the praise we then cordially bestowed, is to recommend it in its new and improved style to those who keep only a canary, but would desire to preserve it in health; indeed, we know of no greater act of cruelty than to shut up a little tender bird from every natural enjoyment and destroy it by slow degrees, either by bad, careless, or ignorant treatment. The little volume is as worthy of its place in the library as on the table of the most elegant boudoir.

CUVIER'S ANIMAL KINGDOM. London, published by W. S. ORR & Co.

It is somewhat remarkable that the two greatest modern writers on the natural history of animals, Buffon and Cuvier, for the works of Linnæus embraced a wider range of subject, should have been natives of the same country; a fact which can only be accounted for by the circumstance of the Museums and Gardens of Paris affording greater facilities for the study of the science than, till recently, did those of any country. Both these eminent naturalists were, indeed, officially connected with the Jardin des Plantes; which, however, may rather be looked upon as the result of their attainments, than the cause. Here it was that Cuvier began his magnificent collection of comparative anatomy, which in a great measure led to the production of the work before us, wherein the entire subject-matter of Zoology is arranged according to the principles of organisation, beginning with man, of whom he recognises only one genus and one species, diversified by varieties called races. It can scarcely be expected, nor is it necessary, that we should enter upon a lengthened analysis of a book which has no equal in the entire range of literature devoted to the science of animated nature. The present edition, now publishing in monthly parts, has been translated from the latest French edition by those well qualified for the undertaking; with the addition of all the subsequent knowledge that has been brought to the subject by learned societies or by individuals. It is got up with much attention to its typographical features; the illustrations are etched with spirit and correctness; and the whole, when complete, will form a valuable text-book to the student.

THE TRADESMAN'S BOOK OF ORNAMENTAL DESIGNS. Published by VIRTUE, Ivy Lane.

Among the numerous works upon the subject of Decorative Art produced as assistants both to designer and manufacturer, a book just completed by Mr. S. Leith of Edinburgh deserves more than

ordinary attention. It consists of a series of compositions in various styles, few or none of them, it may be, advisable to be literally employed for any purpose or in any material, but all of them more or less suggestive in character, and calculated to incite ideas upon which other hands and other imaginations may appropriately enlarge. In many instances the plates are adaptations of ancient conceptions, the more frequent sources under such circumstances being engravings of the sixteenth century, the later works of French artists, and actual examples of sculpture or carving. The remaining efforts are the result of much care and lengthened experience in the styles of which they are meant to convey the impress; yet these styles are not always accurately discriminated, and indeed some of the designs are made in so unfettered a spirit, as hardly to come within the boundaries of any style or union of styles, but in all cases have something to recommend them; they are all "hints," and as such are undoubtedly valuable. Mr. Leith appears to be especially happy in the range of Elizabethan ornament; for in the department of Italian Art now so well studied and abundantly appreciated, he claims to offer no novelties, resting satisfied with a recurrence to past types, to those however which from their value and excessive rarity are not accessible to the multitude. The artist accompanies his engravings with letter-press, of which he judiciously forms an essay on Ornamental Art, full of just observations with regard to the successive changes which style has undergone from an early period down to the present day, and thus forming a complete history at once clear and condensed. The union of colour with architectural embellishments in Gothic labours, a point of extreme difficulty and open to much discussion, is ably treated in only a few words.

Mr. Leith's entire remarks upon mediæval remains are particularly sound and sensible, the more remarkable, as his imitations of those remains by the pencil are among the least successful of all that he has achieved. One passage we cannot refrain from quoting upon this head, as it is very judicious and very practical:—"In the colouring of Gothic decorations, the positive colours were invariably used in their fullest intensity, and with the richest and most harmonious effects. Sometimes they were used sparingly, at others profusely; the structure glowing from floor to ceiling with red, blue, and gold. The painted glass in the windows gave the key-note to the general harmony, and its power and brilliancy required that the walls, ceilings, and floors, should either be studded or entirely covered over with the most vivid colours. This necessity doubtless suggested the introduction of those ornamental tiles, so many specimens of which have been from time to time discovered in ancient Gothic churches, and the manufacture of which is now carried on so extensively in England. In the colouring of the ornamental decorations, care was always taken that prominence should be given to the chief points and features of the edifice, the receding and minor portions being painted in subdued tints, or in a less obtrusive manner; and the decorators seem to have worked on similar principles with those formerly adverted to in connexion with the arabesques of the Alhambra and other Moorish decorations." Similar critical facts are dispersed through the volume, and together with the illustrations, render it well worthy the perusal of those who interest themselves in the progress of Decorative Art, and the study of those who are more intimately connected with the task of uniting to objects of British manufacture purity of style and correctness of ornamentation. For no easy task is this after all, and it would be, without such "helps" as the present, surrounded by still more unconquerable difficulties. British manufacturers have been so much in the habit of depending on others, of contenting themselves with imitating the works of our continental neighbours, that now the impetus is given for a higher order of Industrial Art, and a movement for reform so clamorously demanded by the voice of the supreme public, they find themselves sadly deficient, lamentably unprepared to think for themselves, and blindly ignorant of the proper sources for securing designs suitable to their exigencies. Such a state of things, however, has exhibited symptoms of consumption and is fast waning away; while every new means of setting artist or manufacturer thinking, hastens the decay of inconsistency and dependence, and so far proffers a boon which must and will be appreciated.